WHAT PRICE ETHICS? TODAY'S MORALITY, BY BERNICE KANNER

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NEW YORK

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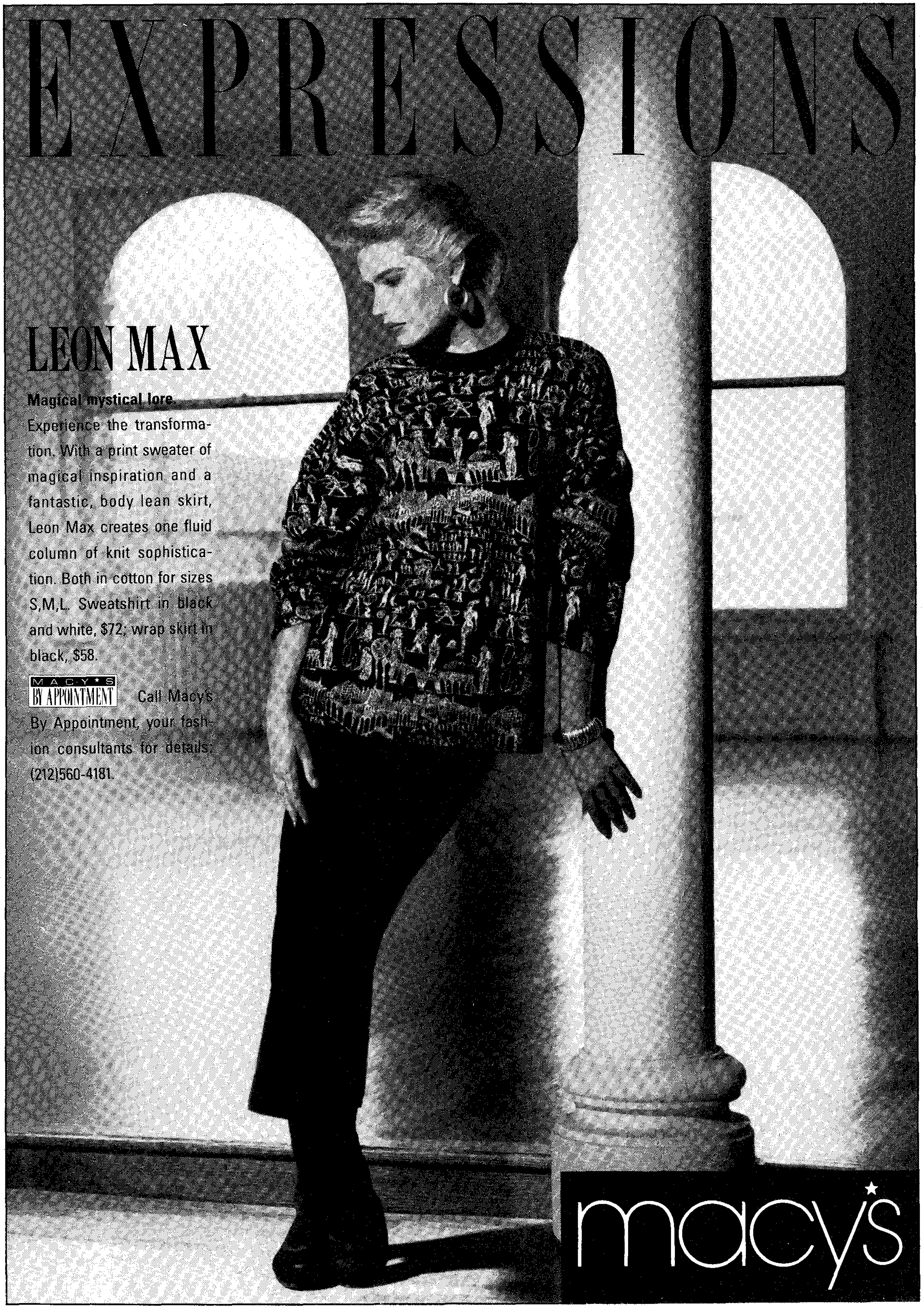

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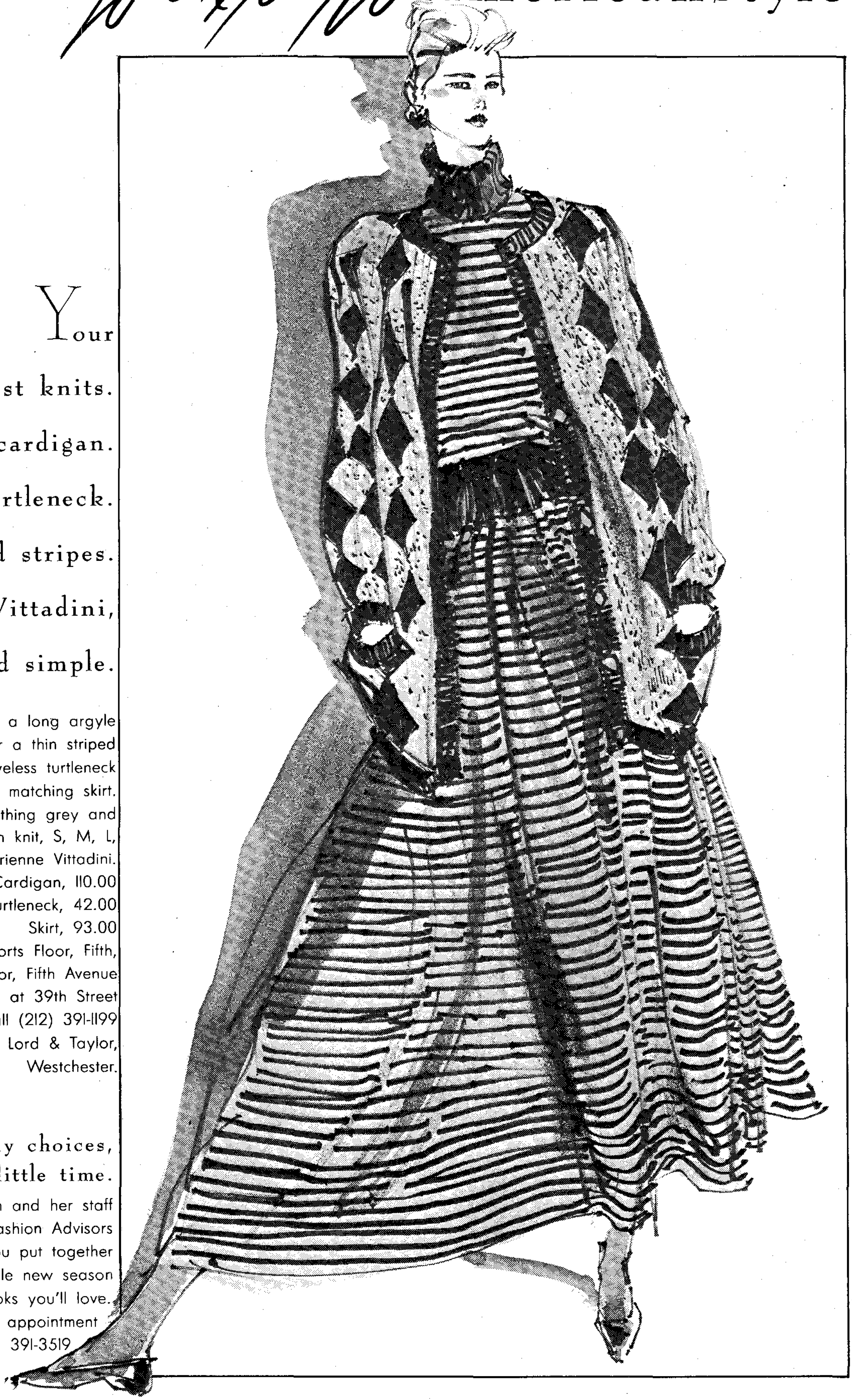

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BY BERNICE KANNER

"Nothing that results in profit is regarded as disgraceful." The Greek historian Polybius was talking about Carthage, but the words seem equally applicable today. In the eighties, Americans are obsessed with riches, and more and more, it seems, some people are willing to do almost anything to gain them: In an era when ethical role models are hard to come by, they live and work in impersonal environments, which makes individual responsibility seem unimportant. At the same time, the influence of family, church, and schools has lessened. Bernice Kanner examines the morality of the eighties.

36 She'll Take Manhattan

BY DINAH PRINCE

Writer Tama Janowitz is exotically pretty, charmingly wacky, and a magnet for calamity. In fact, she's exactly like the tragicomic heroines who are usually at the center of her short stories. Janowitz, who can often be found at the best parties at the Palladium or dining with Andy Warhol at Mr. Chow, inextricably mingles fact and fiction: Her new book, *Slaves of New York,* is set in the art and club scenes of New York. "It's not Chekhov," says Elizabeth Hardwick, who once taught Janowitz. "It's Tama Janowitz."

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BY GAEL GREENE

New York foodies eating roast chicken and mashed potatoes, navarins of lamb, rabbit stew, and steak frites? Yes, because bistro backlash has begun. Gael Greene reviews the newest wave.

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BY MARILYN BETHANY

Portantina may be on Madison Avenue, but its look is pure Venice. The new shop, a sliver of a space designed by Jorge Silvetti and Rodolfo Machado, suggests water, shadows, and antiquity. Scattered about the store are Italian antiques and jewelry, and at its heart are clothing and accessories made of hand-blocked panne velvet.

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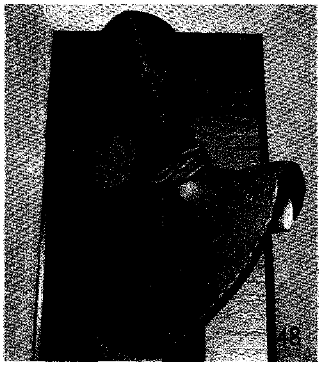

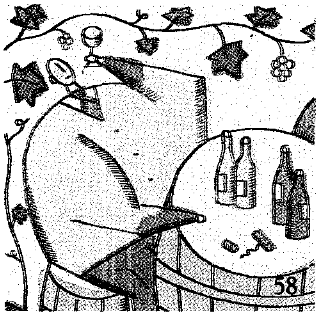

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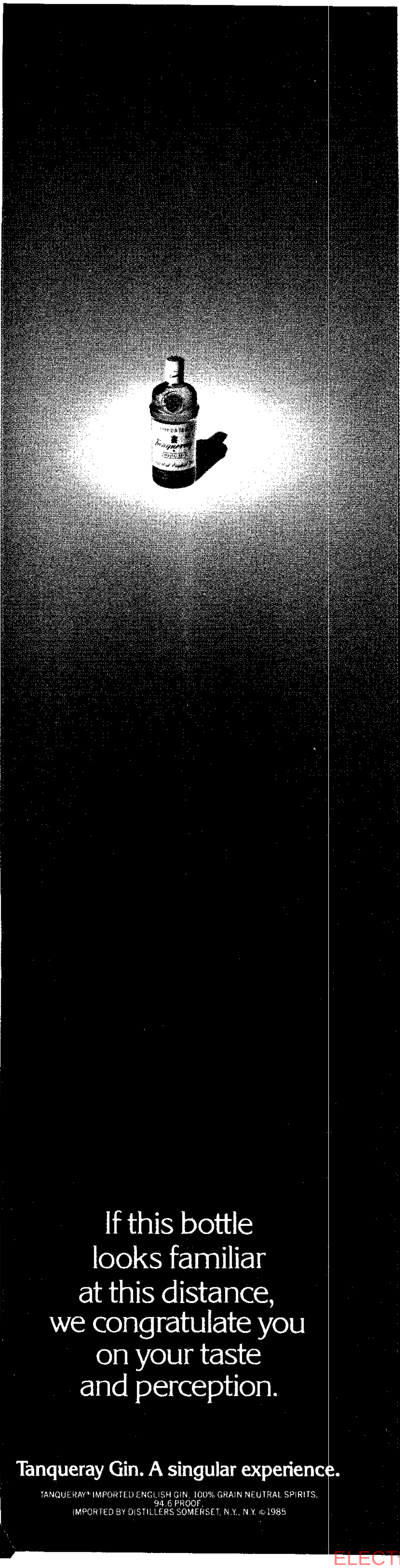
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LETTERS

The Blues and Channel 7

THANK YOU, *New York,* FOR "CHANNEL 7's Eyewitness Blues," by Michael Ryan [June 23]. He allowed Mary Nissenson to underline some of the thinking prevalent at the station; I refer to her gratuitous slur of Chee Chee Williams. I must admit that Nissenson was right in one respect. It is true that I am "not what [I] was ten years ago." I am better, and will be able to display that if I find a place where form follows function and not the reverse. By the way, judging from the pictures, John Gotti should be anchoring and I should be in jail.

Roger Grimsby
Manhattan

I AM AN EX-VIEWER OF THE CHANNEL 7 news, disenchanted by the personnel changes and the new style and format for the program. After watching it for some time, I began to feel as though I knew the reporters personally. As familiar faces disappeared one by one, I felt a real loss. Your article was right on time and filled in the gaps about what is happening at Channel 7. Thanks for the coverage.

Carlotta Shelton
Manhattan

AS SOMEONE WHO TOOK PRIDE IN THE thirteen years he spent helping to make *Eyewitness News* the trailblazer it was, I found the revelations in "Channel 7's Eyewitness Blues" distasteful, unprofessional, and pitiful. Whether one agrees with Mary Nissenson or not, her uppercuts at past and present colleagues suggest she is hardly the heart of "team" coverage. If a general manager who inherited a winner can hope only for a "rebound" and call his own creation a "Montessori news department," how should he be graded?

Bob Lape
Manhattan

I WAS DEEPLY DISTURBED TO READ IN MIchael Ryan's article what purported to be a quote from me disparaging three fellow reporters. I would never publicly criticize my peers. I've never met Chee Chee Williams. Neither Williams nor Mara Wolynski was even on the air by the time I moved to New York.

What I did disparage was the hypocrisy of some TV critics who are making a cause célèbre of Channel 7's treatment of Williams, Wolynski, and Grimsby but weren't staunch supporters when they were on the air. Those critics come to their defense now only as a means of attacking Channel 7 management. Too often, critics will cast one of us in a positive light only if it will help cast a shadow on someone else. Your misquoting me proves precisely that point, and has unfairly injured all involved.

Mary Nissenson
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Michael Ryan replies: In repeated telephone conversations, I found Mary Nissenson to be an intelligent and reliable source of information about the workings of the station. She was always careful to tell me when she made a comment that she didn't want quoted; she did not make such a request for her comments about her colleagues. I am sorry if she now finds those remarks embarrassing, but I am dismayed that she is attempting to deny her own words.

WHILE THERE'S NOTHING NEW ABOUT print reporters beating up on TV folks, I thought your piece hit a new low.

As for Michael Ryan's criticism of my segment about the "packaging" of the Shcharansky visit, ours was a legitimate story. Shcharansky's whirlwind tour of New York and Washington was well planned and well executed. That hardly takes anything away from the man or his supporters. Further, the story was a sidebar to my main piece that day, which detailed the visit and the "joyous" greeting Shcharansky received. I would have explained that to your reporter, but he never bothered to contact me.

Garrett Glaser
Reporter, WABC-TV *Eyewitness News*
Manhattan

Family Ties

REGARDING JOHN DUKA'S "BACK ON TOP With the Mom of Pop Art" [June 9], I wish to inform you that my brother Jonathan's statement that I do not maintain contact with my mother is untrue.

My brother Stephen and I both love our mother, and although I have mixed feelings about her bringing suit against my late father's estate, I admire her courage to fight for what she rightly has a claim to. Our mother has always been kind and helpful to all of us, and even up until this day, Stephen and I enjoy a very good relationship with her, which is more than I can say for Jonathan. Because of this, his bitterness shines through the article.

Adam Scull
Manhattan

Who Wasn't Who

THE LAST PARAGRAPH OF RHODA KOENIG's review of the William Amos book *The Originals* ["Books: Who Was Who," May 19] interested me enormously, especially as the principals were all characters I have known. Both Somerset Maugham and his wife have been guests of mine (at separate times, to be sure); Clifton Webb, who played Elliott Templeton, was a close friend for many years; and I have enjoyed a longtime acquaintanceship with Jerry Zipkin as well.

Your conjecture that the latter was a possible model for Elliott Templeton falls far short of the mark. I learned from Webb the identity of the actual model, a member of an ancient and distinguished Catholic family, who was elegant, cultured, and homosexual. There is not the slightest similarity between that grand seigneur and anyone in today's "society." Autres temps, autres moeurs.

Interestingly enough, Sir Henry "Chips" Channon thanked Maugham for what he took to be a portrayal of himself. In typical waspish, acidulous fashion, Maugham assured him it was not.

Joseph J. O'Donohue IV
San Francisco, Calif.

Photo Corrections

THE FOLLOWING PHOTOGRAPHS AND ILLUSTRATIONS were miscredited to a single book in the May 12 "Our Liberty" issue of *New York:*

☐ The painting of Charlotte Bartholdi (page 45) is from the Bartholdi Museum in Colmar, France.

☐ The cutaway view of the Statue's head (page 54) is from *L'Univers Illustré,* January 5, 1878. Courtesy of the Bibliothèque du Conservatoire National des Arts et Métiers in Paris.

☐ The photo of the ship *Isère* (page 67) is from the Bartholdi Museum.

☐ The painting of the Statue in Paris by Victor Dargaud (page 78) is from the collection of J. Eger/Visions.

☐ The architectural drawings by Richard Morris Hunt (page 86) are from the AIA Foundation, Prints and Drawings Collection.

☐ The picture of the pedestal under construction (page 86) is from *Harpers Weekly,* July 12, 1884. Courtesy of the American Library in Paris.

Also miscredited were:

☐ The photo of immigrants crowding the deck of a ship (pages 54 and 55), which is from *Ellis Island,* by Barbara Benton.

☐ The poster of a hand holding war bonds (page 66), which is by Melbourne Brindle.

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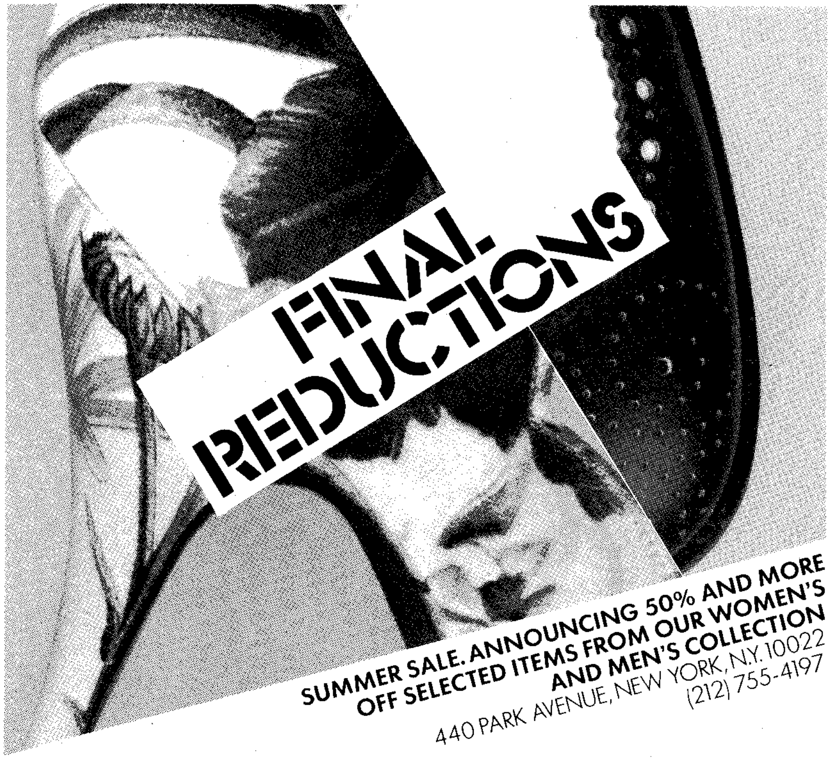
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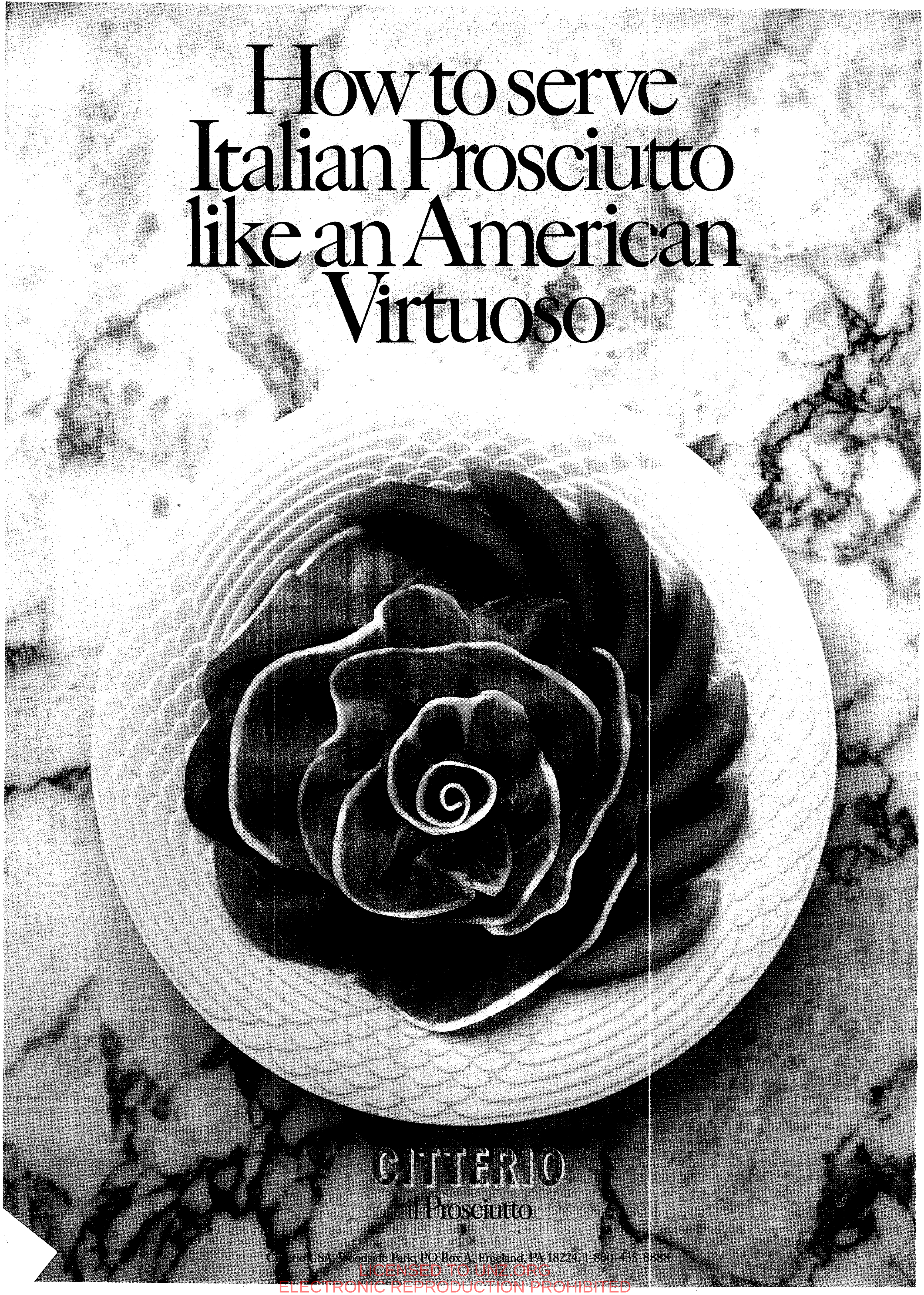

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BY JEANIE KASINDORF

SOUTH STREET BATTLE...CAUTIOUS COOK...HARRY'S *NEWS*...COFFEE CLOUT...*TIMES* GOSSIP

DRY DOCK FOR SEAPORT CROWD

The singles scene at the South Street Seaport may soon be forced indoors. A subsidiary of the squeaky-clean Rouse Company, which manages the complex, has sued two Seaport bars because it says unruly mobs of Wall Streeters are drinking beer in public spaces and urinating in the street.

The Rouse people charge that the North Star Pub and the Fulton Street Cafe encourage "public drunkenness and disruptive behavior" by allowing patrons to drink beer in the open air.

In March, they issued guidelines prohibiting public drinking, saying alcohol could be served only to patrons "seated at a bar or a table." When the pubs allegedly ignored the guidelines, the managers sued. The Fulton Street Cafe also sued, saying the restrictions are not part of its lease and will interfere with its business.

But Rouse Company counsel Linda Moore says the managers have to worry about all the Seaport's tenants. "Six thousand people, many of them drunk, create a health and safety problem. Other merchants are complaining. The Seaport was designed to serve many different kinds of people, not just the city's largest singles party."

—PEG TYRE

KOCH'S COOK SCANDAL-SHY

Sign of the times at City Hall: Mayor Koch's personal chef, Mitchel London, was so worried about creating problems for his scandal-beset boss that he got approval from the city's Board of Ethics before opening his own catering business.

"I wanted to take it to the board just to make sure everyone knew exactly what I was doing," says London, who has been the head chef at Gracie Mansion for five years. "You can't be too careful these days."

EVANS CUTS BACK AT *U.S. NEWS*

Is Harry Evans leaving *U.S. News*? That's the report from one Evans acquaintance, who says the veteran journalist told him he's "phasing out" his job as editorial director of *U.S. News & World Report.*

Evans didn't return calls for comment. Through a spokesman, *U.S. News* owner Mortimer Zuckerman said, "We've anticipated Harry's time available to serve us will be limited now that he's become a senior editor at Weidenfeld & Nicolson. But he is going to continue to write his editorial every other week and provide editorial direction. His time here is going to be reduced, but not phased out."

LATEST TALK OF THE *TIMES*

For what it's worth, here's the latest succession scuttlebutt from the New York *Times:* Come the new year, executive editor Abe Rosenthal, 64, becomes an op-ed-page columnist. Rosenthal's Horatio, deputy managing editor Arthur Gelb, 62, goes to Paris as editor of the *International Herald Tribune* (if that job doesn't go to new metropolitan editor John Vinocur, 46). And editorial-page editor Max Frankel, 56, descends from the tenth floor to take Rosenthal's job.

WEST END TOWER WOES

A bitter fight is brewing on the Upper West Side, where the owner of a local landmark at West End Avenue and 85th Street is trying to build a high-tech tower on top of his turn-of-the-century red-brick and stone building.

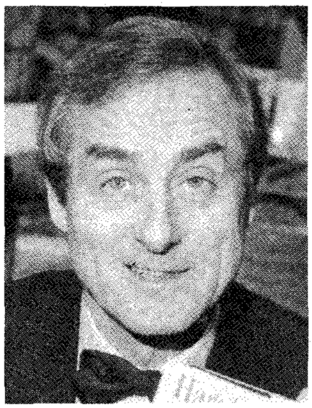
The five-story structure, designed in 1892 by architect Clarence True, is known in the neighborhood as "the

BOOM TIME FOR POWER BREAKFASTS

The last time we checked in on the power-breakfast scene, Sheldon Tannen had decided to build a new power-breakfast room at "21" as part of the $4-million renovation of his restaurant. Now the Regency Hotel, home of the original power-breakfast room, has decided it needs to expand. The Regency will add 50 seats as part of *its* renovation, a $15-million project that starts this week.

The Regency says it needs the extra space for its $215-a-night guests, who often have to wait half an hour for breakfast because so many local power brokers have beaten them to the elegantly set tables. "A couple of years ago, we tried to set up breakfast tables in the bar area," says Jonathan Tisch, executive vice-president of Loews Hotels. "But everybody wanted to be in the main room. So now we're going to connect the two rooms and add light oak paneling, Czech lead-crystal chandeliers, and antique French lamps to the new area—and no one will feel like they're in Siberia."

SOUTH STREET ACTION


EVANS

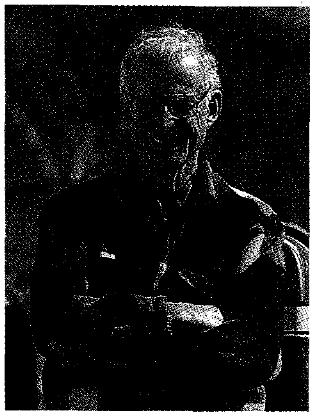
LONDON

Photographs: top, Erica Lansner; center, Universal Pictorial Press; bottom, Don Hamerman.

WEST END WAR...TABLOID TIME?...NBC'S MISSING PERSON...PIE PACT...ELI VERSUS EEYORE'S

TARTIKOFF

E.A.T. AND EEYORE'S



MORGENTHAU

castle." It combines Romanesque-revival and Gothic details, including gabled roofs and gargoyles. Its owner, Ivan Stux, a financial analyst at Morgan Stanley, has asked the city to allow him to build a ten-story glass-and-steel tower that would cantilever over the old building.

"It's an abomination," says preservation lawyer Steven Wagner. "It sets a horrible precedent. We're going to fight it in the Buildings Department and try to get the Landmarks Commission to speed up landmarking it." But, Stux insists, "we're not talking about anything way out of line. The fact of the matter is you don't build buildings these days out of stone—you build them out of steel."

D.C. TAB FOR *DOSSIER* MAN?

Washington Dossier cofounder David Adler is talking to European investors about starting a Washington-based tabloid modeled on Eddy Shah's new London newspaper, *Today.*

Adler and his family, along with their partners, the Stockholm-based Bonnier Magazine Group, recently sold *Dossier* to Ron Haan, the head of a Maryland computer-software company, for an estimated $5 million. The 32-year-old Adler and his advertising-executive father, free-lance photojournalist mother, and brother founded *Dossier* eleven years ago with $6,000.

Adler, who is still a consultant at *Dossier,* refuses to name his potential partners. "It's still in the investigative stage," he says. "It's the new technology that makes it possible. You can now start a newspaper with a 300-person staff, when it would have taken a 1,000-person staff a few years ago."

PAGING NBC'S BRANDON TARTIKOFF

What does NBC Entertainment president Brandon Tartikoff have to say about the network he has helped make number one? Apparently nothing NBC considered worth printing. Tartikoff's friends are complaining because the network failed to interview Tartikoff for a coffee-table book commemorating NBC's sixtieth anniversary. The book, which was distributed to executives last week, includes interviews with most of the major players at the network *except* Tartikoff.

Entitled *Connections: Reflections on 60 Years of Broadcasting,* the "oral history" includes contributions by Grant Tinker, Tom Brokaw, John Chancellor, Joe Garagiola, Bill Cosby, Michael Landon, and several NBC-affiliate executives, but none by Tartikoff.

NBC corporate spokesman Bob Cornet said the omission was a case of "having to make difficult choices when we knew we couldn't include everyone." A spokesman for Tartikoff said the network chief had no comment.

D.A. JOINING COOKIE KING

Now it's Bob and David's Fruit Pies. Manhattan district attorney Bob Morgenthau is going into business with cookie mogul David Liederman. In September, Liederman will begin importing fresh-fruit pies from Morgenthau's 330-acre farm in Fishkill, New York, to David's Cookies outlets around town.

The two came up with the idea for their new business venture at a Police Athletic League fund-raiser, when Liederman suggested turning the D.A.'s 40,000 bushels of apples, peaches, cherries, and berries into "old-fashioned-style" pies.

The pies will be test-marketed this month when Liederman sets up the "smallest David's Cookies in the world," at Morgenthau's farm stand.

E.A.T. AXING EEYORE'S LEASE

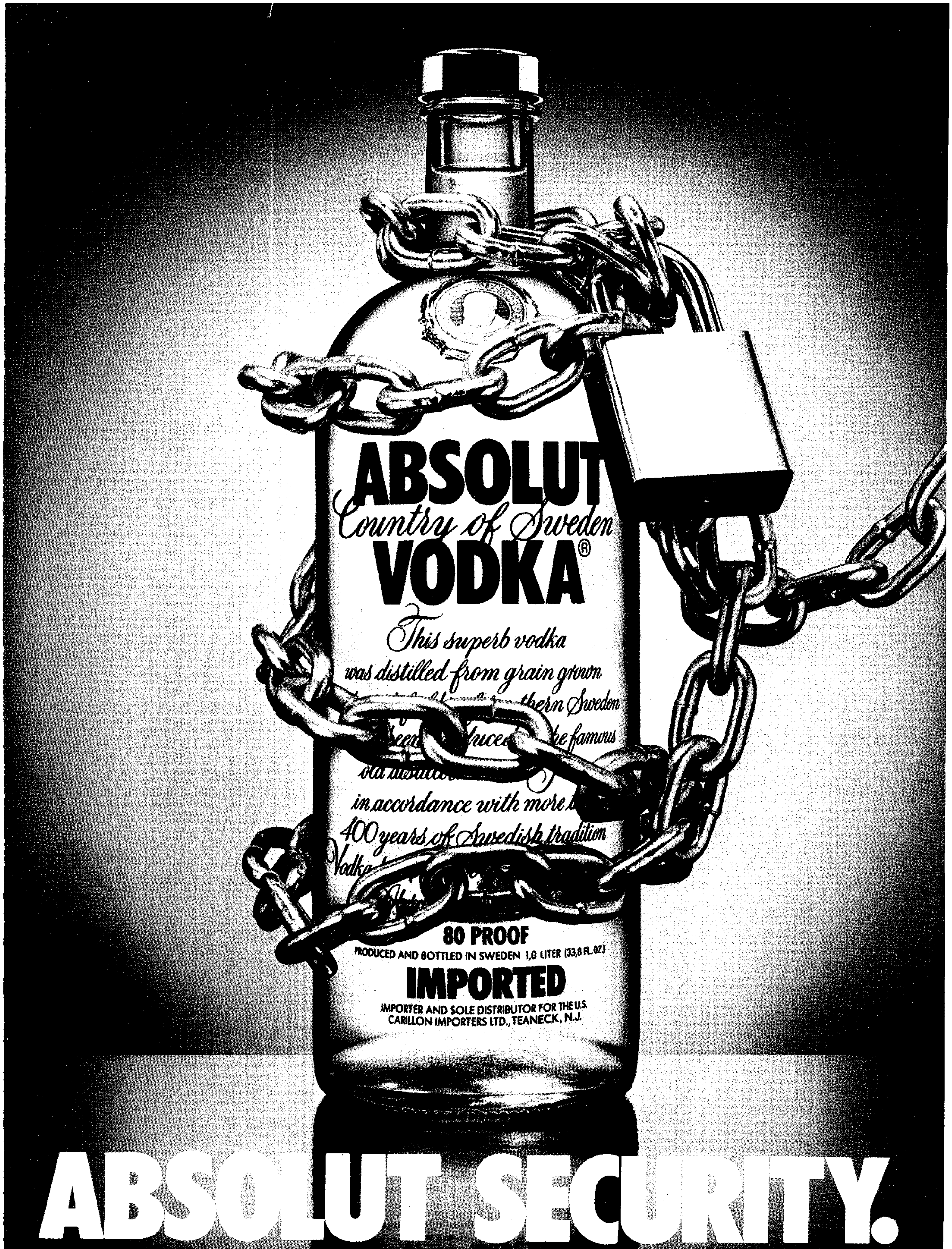
Eeyore's popular children's bookstore on Madison Avenue, near 81st Street, is about to lose its lease to Eli Zabar's E.A.T. Eeyore's owner, Joel Fram, has gone to court to keep his bookstore from being replaced with another gourmet-food shop.

Eeyore's troubles began when Fram forgot to notify his landlord that he wanted to renew his lease on the store, which sits next door to E.A.T. "They wrote me April 9 saying I had to be out June 30," Fram says. "I called the nephew of the lady who owns the building and said I wanted to stay. He said he'd see what he could do. Then I got a very nasty letter from their lawyer that basically said, 'Beat it.' "

Last week, State Supreme Court judge Bruce Wright issued a preliminary injunction that prohibits the landlord from evicting Eeyore's until the case can be heard. Fram's lawyer plans to argue that under a 1977 Court of Appeals decision, Eeyore's will be able to keep the lease if the store can prove the landlord did not sign a new lease with Zabar before Fram notified him he wanted to stay. But Zabar's lawyer says he and the landlord can prove Zabar signed a lease before Fram asked to renew.

Does Zabar feel bad about kicking out the children? "That's not my issue," he says. "I don't want to comment on it."

Photographs: top, Douglas Kirkland/Sygma; center, Erica Lansner; bottom, Joe McNally/Wheeler Pictures.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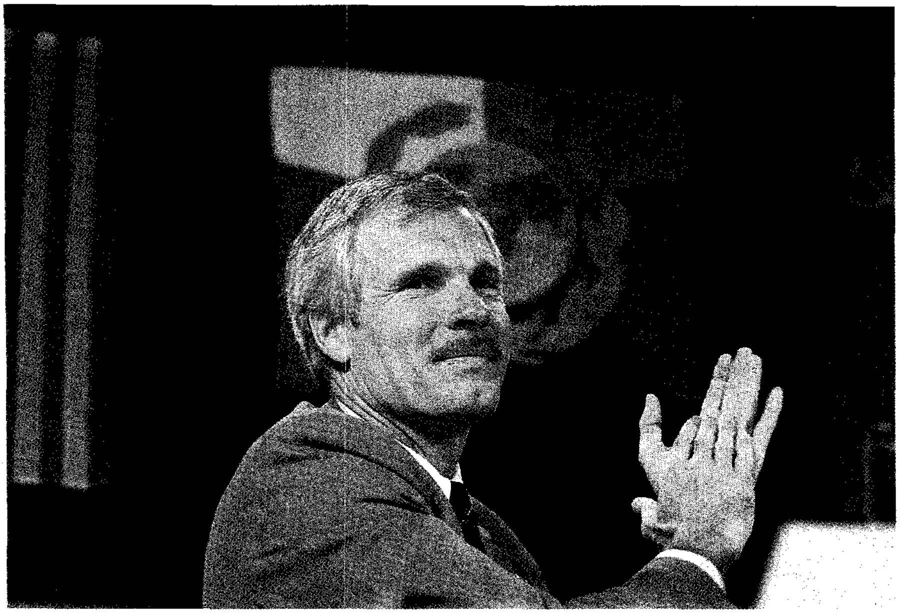
Media/Edwin Diamond

TED TURNER'S OLYMPIC QUEST



MARATHON MAN: *Turner at the Waldorf promoting the Goodwill Games.*

Let the Games Begin

THE SIXTEEN DAYS OF THE GOODWILL Games scheduled to be televised from Moscow this week by Turner Broadcasting System try to have something for everybody. There are several of the prestige Summer Olympics sports, including track and field, boxing, and swimming. There are also a few "European" events foreign to American viewers, such as team handball and motoball (soccer on motorcycles). In addition, there's a basketball tournament being picked up from Spain and a figure-skating exhibition lifted from the Winter Olympics schedule. This is, after all, the ultimate made-for-TV sports event, one designed to produce as many winners off the field as on it.

At the center of these odd couplings is R. E. "Ted" Turner, 47, America's Cup yachtsman, impresario of TBS, creator of Cable News Network, the man who bought and then sold most of MGM. If there were an Olympic event for global flamboyance, Turner would have a clear shot at the gold. But the big winners in the Goodwill Games have already been decided, and Turner is not among them.

The Russians are. They got $8.9 million up front from Turner to play host for the games with TBS. They also got a chance to show off their sports muscle and all the facilities they built for the 1980 Olympics. Another winner is the Athletics Congress, the governing body for U.S. track-and-field athletes. Turner paid TAC $5.2 million to attract a telegenic American team. In the tradition of modern shamateur athletes, TAC in turn is giving American contestants $3,000 each in a trust fund for "training costs." In a recent issue of (what else?) *Business Week,* hurdler Edwin Moses predicted, "For a lot of athletes, this will be their biggest payday ever."

Ted Turner has yet to cross any Goodwill Games finish lines. But pulling off such a media event is by itself no mean achievement. He got the Russians to organize the games and set up studios and video-editing facilities. He put together a broadcast package that combines his cable SuperStation, WTBS, with traditional over-the-air outlets to carry the games to roughly 82 percent of U.S. television households. Turner has also contracted to send the games via satellite to Australia and Canada, and to much of Central and South America as well. After all the industry talk about creating a fourth television network, Turner—for this occasion, at least—has actually done it.

Although Turner was clearly capable of organizing the games, he couldn't be sure that anyone would come. And a lot of advertisers didn't. One that did is Pepsi-Cola, a prime sponsor, which got for its estimated $10 million not only the privilege of bringing the games to viewers but also designation as purveyor of the games' "official" drink. Turner had hoped for a dozen such sponsors; when they failed to show up, more-modest ad deals were struck with Stroh's, Mars candies, and Gillette, among others.

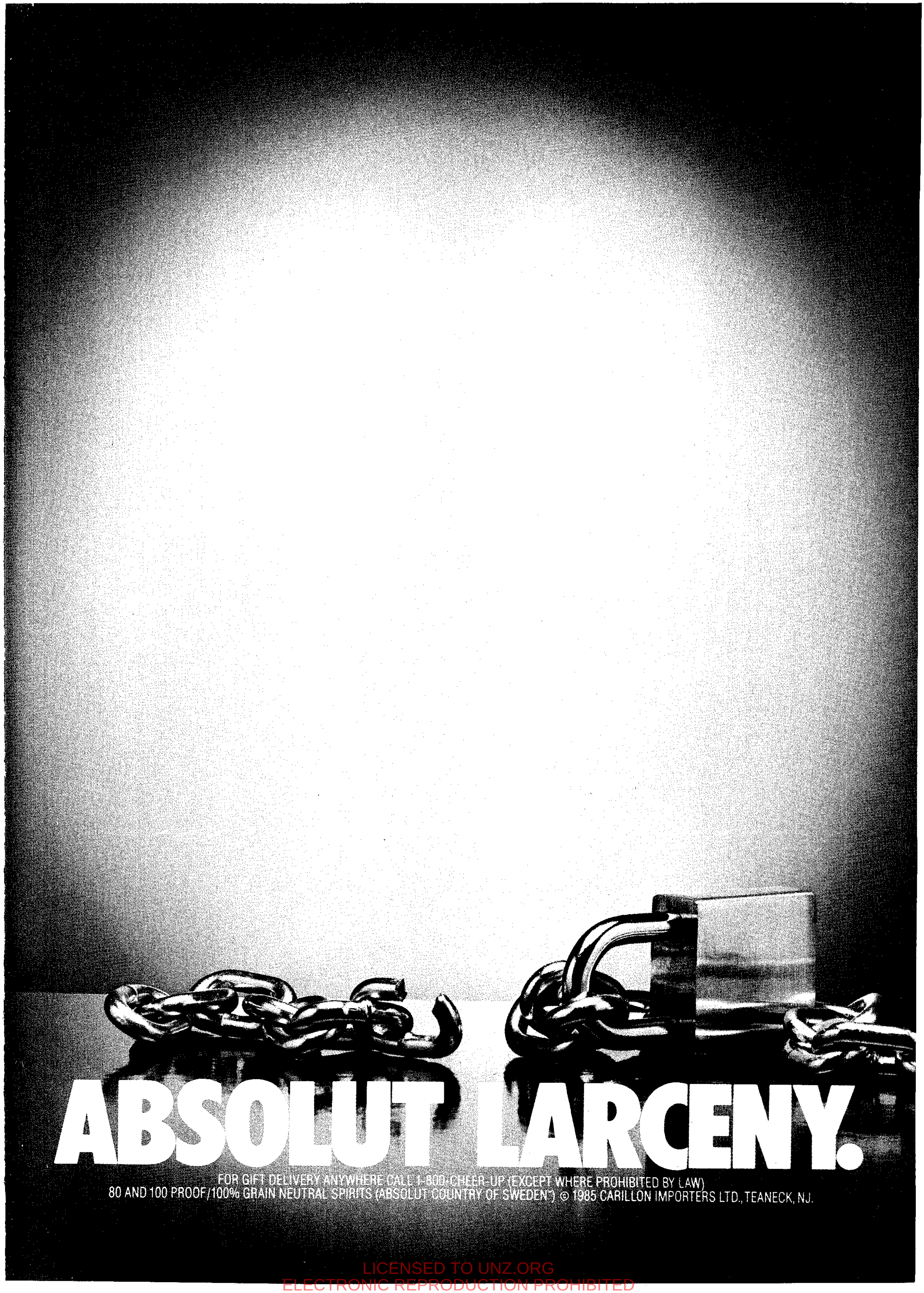
Advertisers stayed away for the same reasons that viewers are expected to pass up the games—the glut of sports on TV these days, the lack of glamour in the competition, the overall unfamiliarity of the event itself. This indifference to the Goodwill Games may end up costing TBS $20 million more than it will take in. Turner professes not to care. He planned to celebrate the Fourth of July in Moscow in the company of 200 TBS crew members and scores of clients, friends, and various lords attendant flown over for the games on the TBS tab. An assistant described Turner as "thrilled, excited—he's playing for the long run."

As usual, Turner already sees himself as a clear winner. Before he left for Moscow, he boasted about how he'd paid "only $35 million for my games" while his rivals, ABC and NBC, had been paying roughly ten times that amount for rights to the Olympics. Out of the Big Three networks' league when it comes to bidding for the established event, Turner in effect has created his own. He and the Russians intend to co-sponsor the Goodwill Games every four years, with the 1990 games set for Seattle. Turner reasons that the Moscow coverage this month will give his games a track record with advertisers and audiences next time around. Until Seattle, he's willing to be a loss leader, building awareness of TBS in the U.S., paving the way for his CNN service with foreign broadcasters, and "allowing the U.S. and the Soviet people to get to know each other better and compete with athletics rather than missiles."

Such statements sound like P.R. releases from the old Peace and Freedom agency. But there's a kind of mad consistency to Turner's ideas. He started out as a standard-issue southern nativist. "My daddy told me that when the Communists took over, they'd shoot anybody who had over $50," he explained recently. "And since we had over $50, I hated 'em." As recently as three years ago, he was routinely proclaiming his conservatism and denouncing the Big Three networks for not being patriotic enough.

Turner claims his yacht-racing exploits and his start-up of CNN got him thinking bigger. "As a racer, I'd stay in countries for two or three weeks at a time, and not as a tourist," he explains. He says his cable operation helped him discover the foundations of what he calls—with a straight face— his "New Age" thinking: "the interdependence of the world, the waste of the arms race, and the need for Third World population and immigra-

Photograph by Robert Maass/Photoreporters.



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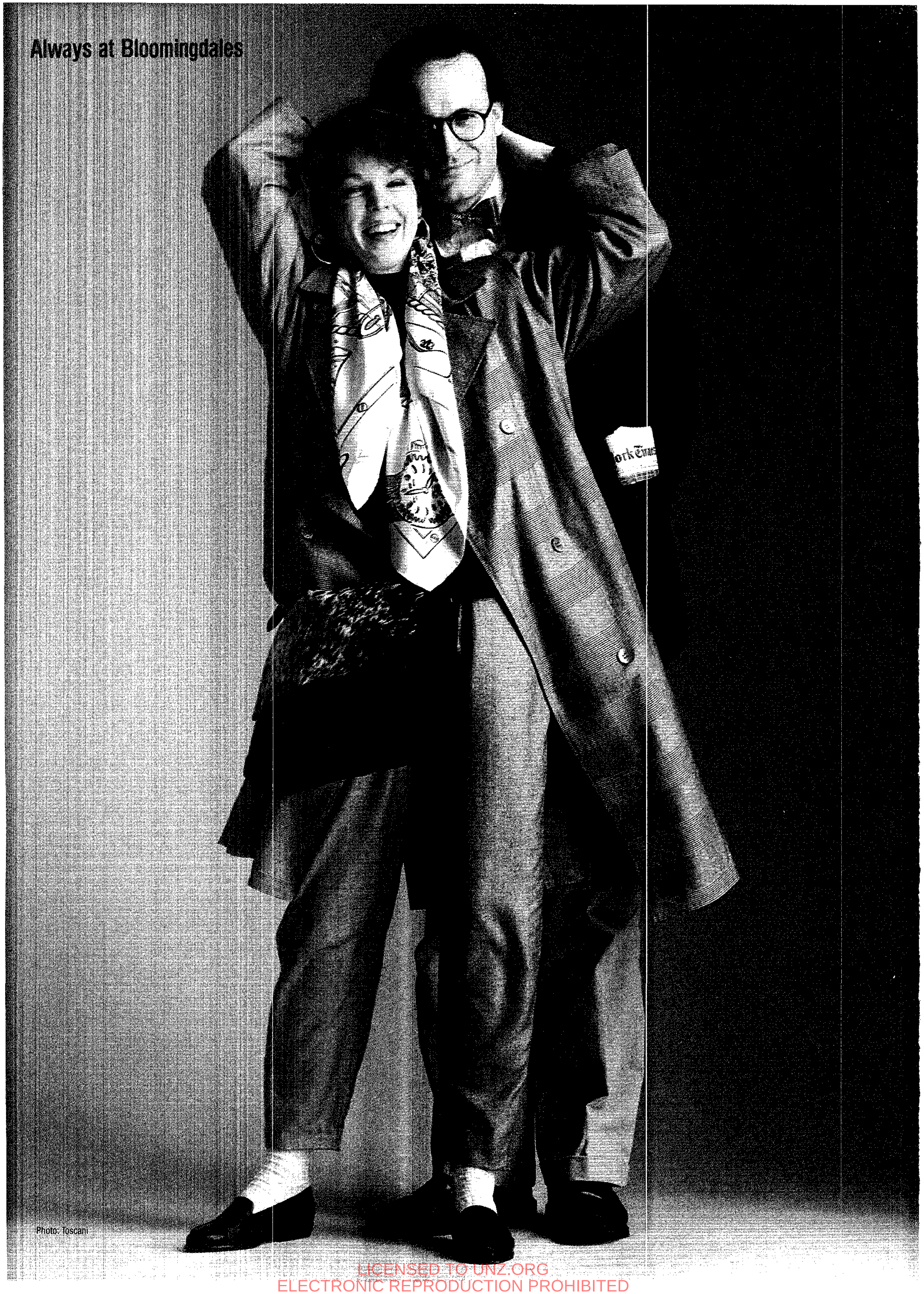
Always at Bloomingdales
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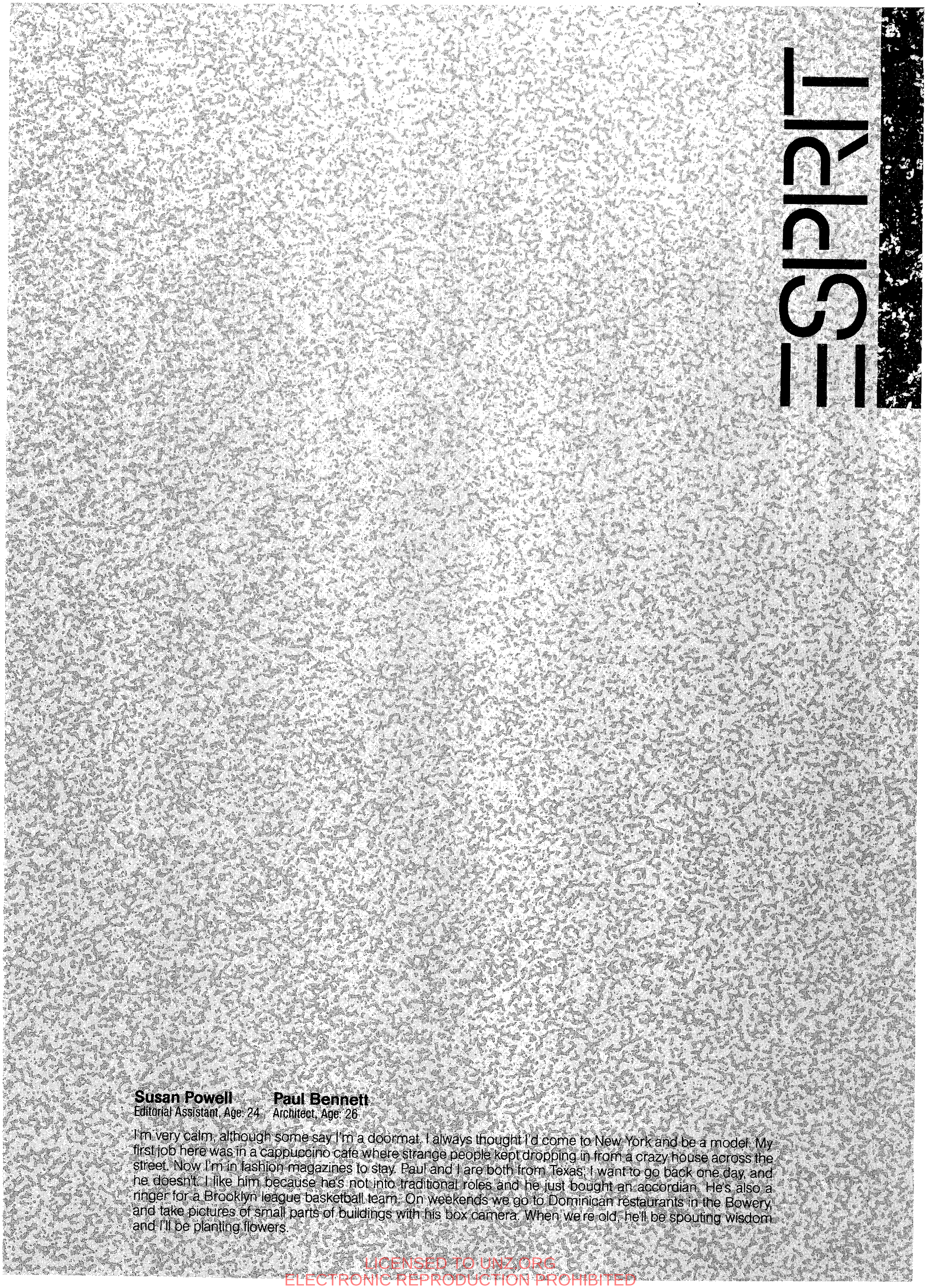
Photo: Toscani



ESPRIT

Susan Powell
Editorial Assistant, Age: 24

Paul Bennett
Architect, Age: 26

I'm very calm, although some say I'm a doormat. I always thought I'd come to New York and be a model. My first job here was in a cappuccino cafe where strange people kept dropping in from a crazy house across the street. Now I'm in fashion magazines to stay. Paul and I are both from Texas; I want to go back one day, and he doesn't. I like him because he's not into traditional roles and he just bought an accordian. He's also a ringer for a Brooklyn league basketball team. On weekends we go to Dominican restaurants in the Bowery, and take pictures of small parts of buildings with his box camera. When we're old, he'll be spouting wisdom and I'll be planting flowers.

tion control." (Turner notes that there are "80 million Mexicans, nice people, but they're all coming here.") He has declared his admiration for the "new guy" Gorbachev and the Russians, whom he perceives as "tough bargainers who want hard currency to pay for the grain they must buy from the U.S."

In fact, Turner is engaged in a kind of dollar diplomacy, with the accent heavily on the dollar. Mere ideologues may look at the world and see the Soviet bloc, the West, the Third World, NATO, SEATO, whatever. Turner discerns a global village, one that is both audience and news source. According to his vision, the Goodwill Games are "product"—material to fill out a broadcast schedule and sell ads. Stop the arms race and there will be more money to buy our consumer goods, he tells American businesspeople. U.S. networks, notes Turner, reach just 5 percent of the world's customers. Satellite networks and made-for-TV syndication packages would make it possible to leapfrog (from outer space!) ABC, CBS, and NBC. Turner's global village, twenty times the size of the U.S. market, means that many more Pepsi buyers.

Turner is not the only broadcaster to have tumbled to this concept. At least two dozen satellite services, including Rupert Murdoch's, are vying to carry advertising-supported programming to Western European nations, which are now served primarily by state broadcasting monopolies. And it is in this big-picture marketing context that Turner's various exertions over the past two years must be placed. He went after CBS with his junk-bond offer not because of all the rhetoric about patriotic values and bad network programming, but because the CBS-owned and -operated stations in New York, Los Angeles, and other major markets guaranteed the 20 percent of the U.S. audience necessary for any major sustained network operation. Ownership of CBS would also have given Turner more leverage in dealing with program suppliers for the entertainment product TBS needs.

Turner's $1.4-billion purchase of MGM/UA Entertainment Company, last March, was also part of his search for a firm supply of product. Both MGM and UA were deep in debt. Turner bought the company from Kirk Kerkorian, a world-class Olympian investor, who promptly bought back UA—debt-free—for $480-million. In addition, Kerkorian also gained a preferred-stock position in TBS. Subtracting Kerkorian's repurchase price and adding some $600 million in MGM debt, Turner's net price was $1.5-billion. For this sum he got MGM assets he didn't need (the MGM movie-production and -distribution business, its film-processing lab, and its 44-acre Culver City studio lot), plus the assets he really did need (including some 2,200 films in the MGM film library — such golden oldies as *Gone With the Wind* and *The Wizard of Oz*).

The deal left Turner over $2 billion in debt, and with a $600-million installment payment due in September. On June 6, Turner sold the real estate and film lab to Lorimar-Telepictures, creators of *Dallas*. Turner also sold to Kerkorian MGM's logo and its production and distribution operations. Turner now has his movie library, at a net cost of $1.2 billion, and he has most of the money—$490 million—to make his September payment.

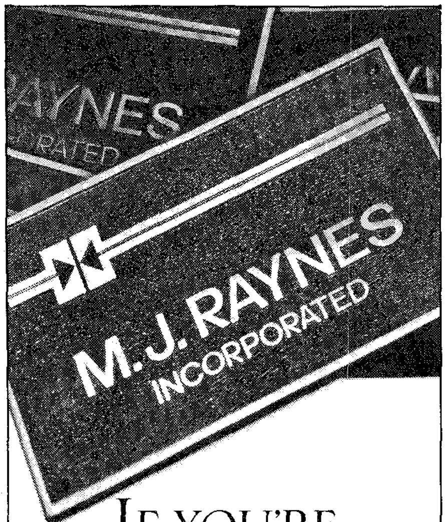
The rest of the world thinks Turner was had by Kerkorian. Turner thinks otherwise. "To say we paid too much for the library depends on your perspective," says one of his counselors. "The films were not for sale as a single asset, and you have to understand what the movies are worth to TBS into the twenty-first century." While the securities analysts think Turner overpaid, Wall Street as a whole is happy. TBS stock was trading at $12 a share in February, before the MGM dealings. It is now selling at around 22.

There's still the matter of what's being called "Kerkorian's little trap." Turner tends to leave fine print to his lawyers and accountants. It's conceivable that the details of this deal may do him in. According to one scenario, the preferred stock TBS issued, and Kerkorian holds, could, because of various repayment provisions, dilute Turner's majority share, and eventually his control, thus "leaking" equity to Kerkorian.

To the analysts, that means sometime later this year Turner may have to sell a part of TBS to increase his cash flow, or that he may have to begin new ventures in partnership with other media companies. Turner last year came close to a deal with NBC for a piece of CNN; it foundered on the insistence by both sides on editorial control of the cable network. Currently, Time Inc. and Tele-Communications, Inc., both operators of cable systems, are talking to TBS about possible co-ventures. By 1990, Turner expects to break the tape in this race. He will no longer be paying rent for films, a major savings for TBS. Then, too, he thinks the Goodwill Games could bring in $200-million, instead of losing money.

But Turner's competition isn't standing still. Murdoch's Fox Broadcasting is putting together a network to carry national offerings, including a late-night show featuring Joan Rivers. The Russians, still hungry for hard currency, may up their prices. And track-and-field stars may follow the lead of professional athletes and demand a percentage of television revenues in return for their participation.

In Moscow this week, Ted Turner may have some mixed emotions about just which people he ought to be cheering from the stands. ■



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The Bottom Line/Dan Dorfman

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The New York Connections

THE EXILED DUVALIERS WITH BARBARA WALTERS: *A Trump Tower* pied-à-terre?

INVESTIGATORS WORKING FOR THE NEW government of Haiti have uncovered what they believe is almost $5 million worth of New York real estate owned by interests linked to the family of deposed president Jean-Claude Duvalier.

These assets consist of five Manhattan apartments, including a fifty-fourth-floor Trump Tower condominium bought in August 1983 for $1.65 million.

This is the first reported instance of Duvalier assets being discovered in the United States. Investigators believe that additional real-estate holdings may be located in Beverly Hills, California; Florida; and Maryland.

Two New York law firms—Morrison, de Roos & Brenner and Kevin MacCarthy Associates—have also been identified by investigators as representing members of the Duvalier family, their associates, or close friends.

Haiti is seeking to recover assets that it claims were stolen from the government during the Duvalier presidency. Duvalier, who took office in 1971 and fled the country last February, is estimated by the Haitian government to have a net worth of about $900 million. Over $300 million is believed to be in Swiss banks. Last April, in response to a request from Haiti, Swiss officials froze Duvalier's assets. They declined, however, to say how much money was involved.

The American real-estate assets were uncovered by Kroll Associates, the U.S.'s largest investigative firm. Kroll, which specializes in corporate fraud and white-collar crime, also participated in the worldwide search for the assets of deposed Philippines president Ferdinand Marcos. Kroll investigators Ernest Brod, Daniel Karson, and Bruce Dollar discovered the American assets linked to Duvalier.

"Based on information we've picked up, we believe there are a lot more Duvalier holdings to be found in the United States," says Jules Kroll, president of the fourteen-year-old firm.

The company was retained by the New York law firm of Stroock & Stroock & Lavan, which was hired by Haiti to track down Duvalier's holdings.

The Trump Tower apartment, now estimated to be worth $2.5 million, was bought in the name of a Panamanian company, Lasa Trade and Finance. It has been occupied by Jean "Johnny" Sambour, a French citizen who's an interior decorator and a close friend and confidant of Duvalier. Stroock & Stroock is trying to seize the apartment from Sambour, who is said to have received checks from government-owned Haitian banks for more than $16 million. Sambour could not be reached for comment.

A second New York apartment bought by another Panamanian company is also linked to Sambour. (That apartment, like the remaining three, is located on the East Side, but the investigators refused to give specific addresses for them.)

Kevin MacCarthy of Kevin MacCarthy Associates acted as the New York lawyer for the purchase of the Trump Tower condominium and the second Sambour apartment.

Stroock & Stroock has been trying to subpoena MacCarthy in an effort to prove that the Trump Tower apartment is actually owned by the Duvalier family, with the Panamanian company acting as a front. Last week, MacCarthy agreed to meet with the law firm in the near future.

MacCarthy told me he deals with many foreign clients but has never had any contact with members or friends of the Duvalier family. At first, MacCarthy denied knowing anyone named Sambour. Later, he acknowledged that he had met Sambour on several occasions.

The other three New York apartments are owned by the family of Ernest Bennett, Duvalier's father-in-law. Bennett has been described by U.S. officials as a prominent figure in narcotics trafficking. He is also said to have been one of the wealthiest and most powerful men in Haiti before his son-in-law fell from power. While there, he owned Haiti Air, the country's only airline, a BMW car distributorship, and a Hertz franchise. Kroll investigators believe he lives in Queens, but they've been unable to locate him.

One of the New York apartments is said to be occupied by Ernest Bennett's son, Frantz. In November 1984, he was released from a Florida prison after serving two years of a four-year sentence for drug trafficking.

John G. de Roos of Morrison, de Roos & Brenner is Ernest Bennett's lawyer. De Roos, at one time general counsel to the New York City Transit Authority, refused to discuss Bennett and declined to say whether he has represented the Duvalier family.

Stroock & Stroock will depose de Roos this week. The firm will seek to determine the extent of Bennett's assets here and abroad and whether any of those assets represented the property of Haiti.

Working through informants, checks provided by the Haitian government, and telephone records, Kroll investigators located several American bank accounts and safety-deposit boxes belonging to friends of Duvalier and members of the Bennett family. However, shortly before they were found, the accounts and the safety-deposit boxes were cleaned out.

Stroock & Stroock managed to seize a $100,000 Duvalier powerboat in Miami. It's also trying to recover an 80-foot yacht

Photograph by Jim Globus/ABC News.

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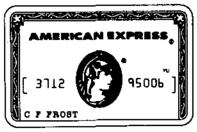

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Gustav Klimt. *Salome (Judith II)*, 1909
Oil on canvas, 69½ x 17⅛"
Galleria d'Arte Moderna Ca' Pesaro, Venice

valued at over $1 million that the deposed president recently sold. The law firm is contesting the sale, arguing that the buyer knew Haiti was seeking to recover Duvalier's assets.

A Bank Sours on Stocks

THE PROVIDENT NATIONAL BANK OF Philadelphia, the country's fourth-largest manager of trust assets, has become an aggressive seller of stocks. The bank, which manages $20 billion in pension and personal funds—half of that in equities—has been boosting the cash reserves in its stock portfolios from 15 to 25 percent. And if the Dow gets close to 2,000, "we'll go to 30 percent cash," says Robert Christian, the bank's chief economist and a member of the investment-policy committee.

"The stock market is overpriced and it's a time to sell," Christian says. "Any way you look at this market, it's rich."

The bank is by no means alone in taking a cautious stance. But its cash reserves are more than double the 10.4 percent cash position of the average mutual fund.

"We see the Dow dropping to 1,600 before year-end," Christian tells me, "with a big market sell-off beginning no later than this month or next month."

Why so gloomy? For starters, the bank's chief measures for valuing the market show it to be overpriced. Examples: The market (as measured by Standard & Poor's 400-stock index) is selling at seventeen times the earnings of the last twelve months. In comparison, the index, dating back to 1950, shows an average annual multiple of about fourteen. Stock prices, as measured by the same S&P index, are selling at double their book value. Since 1950, stocks, on average, have been selling at 1.6 to 1.7 times book value. What's more, dividend yields on stocks are now less than 3 percent. Going back to 1950, they've averaged 4 to 4.5 percent.

Christian also argues that Wall Street's corporate-earnings forecasts for both 1986 and 1987 "are way too high"—probably by about 10 to 15 percent. He reasons that record consumer debt, cutbacks in capital spending, and a sluggish export business (reflecting poor economic growth abroad) will produce plenty of big earnings disappointments. As another earnings depressant, Christian cites the prospect of continued very low inflation, which in turn will prevent manufacturers from boosting prices.

Although generally bearish, the bank is a bull on the stocks of utilities. It figures that a sluggish economy and weak oil prices should benefit utilities through lower interest rates and reduced energy costs. Three bank favorites: Arizona Public Service, Illinois Power, and Public Service of New Mexico. ■

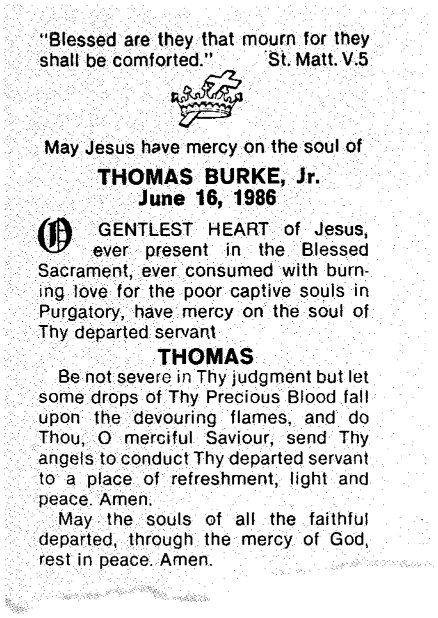
Cityside/Dinitia Smith

A DEATH IN HELL'S KITCHEN

Clinton Mourns a Son

FIFTEEN-YEAR-OLD THOMAS BURKE WAS everything a city kid should be. He was handsome, with red hair and freckles; he was smart; and, like all good city kids, he was sometimes *bad.* At eleven, Tom was a star of *New York's* special issue on children (October 4, 1982). When his mother, Arlene Burke, left me to interview Tom for that story, she gave him an amused, wary look, the kind a mother gives a son who always makes her laugh.

That same day, in a voice of husky solemnity, Tom, the fourth generation of his family to live in Clinton, the old Hell's Kitchen neighborhood on the West Side, described how he made the city his playground (in the story, his name had been changed to Stephen). "Me and my brother, we can go out alone if we're together. Mom doesn't want us running around like a maniac or hanging out with people that wanna kill people. Sometimes we go fishing in Central Park. We catch turtles, crayfish, sunnies, and bass. The sunnies and the bass, we throw them back, the frogs we keep, and the turtles we take home as pets.



"Blessed are they that mourn for they shall be comforted." St. Matt. V.5

May Jesus have mercy on the soul of

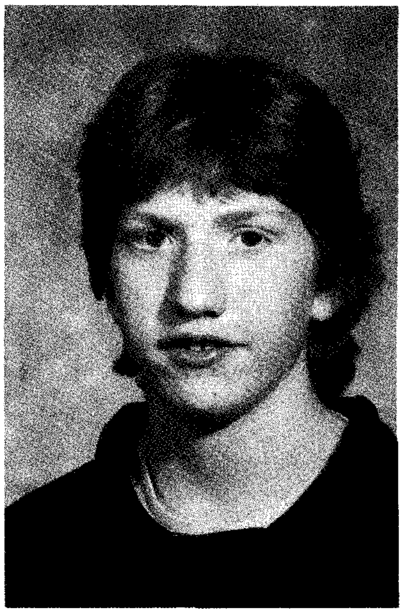
THOMAS BURKE, Jr.
June 16, 1986

O GENTLEST HEART of Jesus, ever present in the Blessed Sacrament, ever consumed with burning love for the poor captive souls in Purgatory, have mercy on the soul of Thy departed servant

THOMAS

Be not severe in Thy judgment but let some drops of Thy Precious Blood fall upon the devouring flames, and do Thou, O merciful Saviour, send Thy angels to conduct Thy departed servant to a place of refreshment, light and peace. Amen.

May the souls of all the faithful departed, through the mercy of God, rest in peace. Amen.



TOM BURKE: *You come in at St. Clare's, pass through Barrett, and leave through Sacred Heart.*

"Snapping turtles like to eat rocks," he assured me. "We feed 'em sand. It makes their gums harder."

In the summer, Tom said, he and his friends liked to swim in the lakes of Central Park. Sometimes, they'd sit in Clinton Park watching softball games and tease the umpire. "Throw that ump outta der!" they'd yell, according to Tom. Or, "Go get us a carton of eggs and we'll throw 'em at 'im."

Tom's father was a bartender, but diabetes made it hard for him to hold a job. His mother worked at the Captain Post Horse Radish and Pickle Company on West 52nd Street. The family, including two older sisters, Sandy and Debbie, and a younger brother, Billy, lived in the Clinton Manor apartments, a mixed-income project on 51st Street.

Tom spent much of his time on his roller skates. Roller hockey, an old Clinton tradition, was his passion. When he couldn't play it in the street, he played it in the apartment—to the occasional distress of his mother.

It was a happy life, and the children of Clinton felt safe, for the most part—traveling in packs, knowing there would always be someone watching out for them. Everywhere there was a relative or an "out-law," which is what some Clinton people call their in-laws.

"We thought that this was the safest place in the world," says Sandy Burke, now eighteen. "Everybody knew everybody. If anybody had trouble, there was always someone around to help you."

Yet, always hovering on the periphery was the possibility of violence. In 1981, the fourteen-year-old sister of Tom's best friend was found dead in a freezer in the Convent Centro Maria on West 54th Street. No arrests were made. The death made Tom's friend terribly sad. After a while, he even tried cocaine. Tom threatened never to talk to him again unless he straightened out. In time, he did.

And then, there was the bogeyman, a strange presence who, the children say, haunted the streets of Clinton for many years. The children and the man, a light-skinned black who wore many layers of clothing, shared the same forbidden territory, the old Conrail tracks at 52nd Street, and sometimes the children saw him in Clinton Park. He was expert, they say, at concealing himself in small places; then suddenly he'd spring out and yell at the children. Some say younger children had thrown firecrackers at him. For nine or ten years, the children claim, the bogeyman had been around—like Destiny.

This year, as Tom turned fifteen, girls began to vie with hockey for his attention, but he still spent most of his time on skates. He played goalie, and his friends called him Beezer, after John Vanbiesbrouck, the NHL goalie of the year for the 1985-86 season. Tom and his friends didn't take drugs; they didn't drink beer.

The night of Monday, June 16, was unseasonably hot. Tom, his thirteen-year-old brother Billy, Justin Padden, Billy and Dave Cuevas, and some others were running water out of the hydrant at West 54th Street and Eleventh Avenue when someone suggested they play on the old West Side Highway.

The children, some riding bikes, Tom on skates, weaved expertly through the oncoming traffic of Twelfth Avenue. Traffic is like leaves in the wind to the children of Clinton—they aren't fazed by the spectacle of cars barreling down on them. They made their way up the ramp at 54th Street, Tommy skating uphill. There before them lay a wide, flat expanse, cool in the heat, where they could listen to their radios and talk undisturbed. The old highway was deserted, except for a solitary figure in the distance—the bogeyman, a presence they had grown used to.

Most of the boys lay down on the concrete to rest, listening to "My Adidas," by Run-D.M.C., on the radio. Tom took off alone on his skates. Here, he could weave and twirl without impediment. He disappeared down the highway.

When, after twenty minutes, Tom hadn't come back, Dave Cuevas and a couple of others began walking in the direction Tom had gone. Suddenly, the bogeyman sprang out at them, waving a mop handle with big spikes on the end. "I know who you are!" he shouted. "Don't come near me!" The kids backed off.

Another 40 minutes passed, and Dave

Cuevas borrowed someone's dirt bike and pedaled down the highway toward the ramp at 46th Street. There he found his friend, huddled against the wall, in a pool of blood, his face mutilated.

Within hours, the police were looking for the derelict. His name, they said, was William Burke (no relation to Tom).

Two days later, a wake was held for Tom at Barrett funeral parlor on West 51st Street. Barrett stands midway between St. Clare's Hospital and Sacred Heart Church, the church that anchors the Clinton community. Tom Burke had had his first communion and his confirmation at Sacred Heart. He was a Scout in Troop 351 out of Sacred Heart. His funeral would be at Sacred Heart. People in Clinton like to say you come in at St. Clare's, pass through Barrett, and leave through Sacred Heart. Tom had now made it to Barrett.

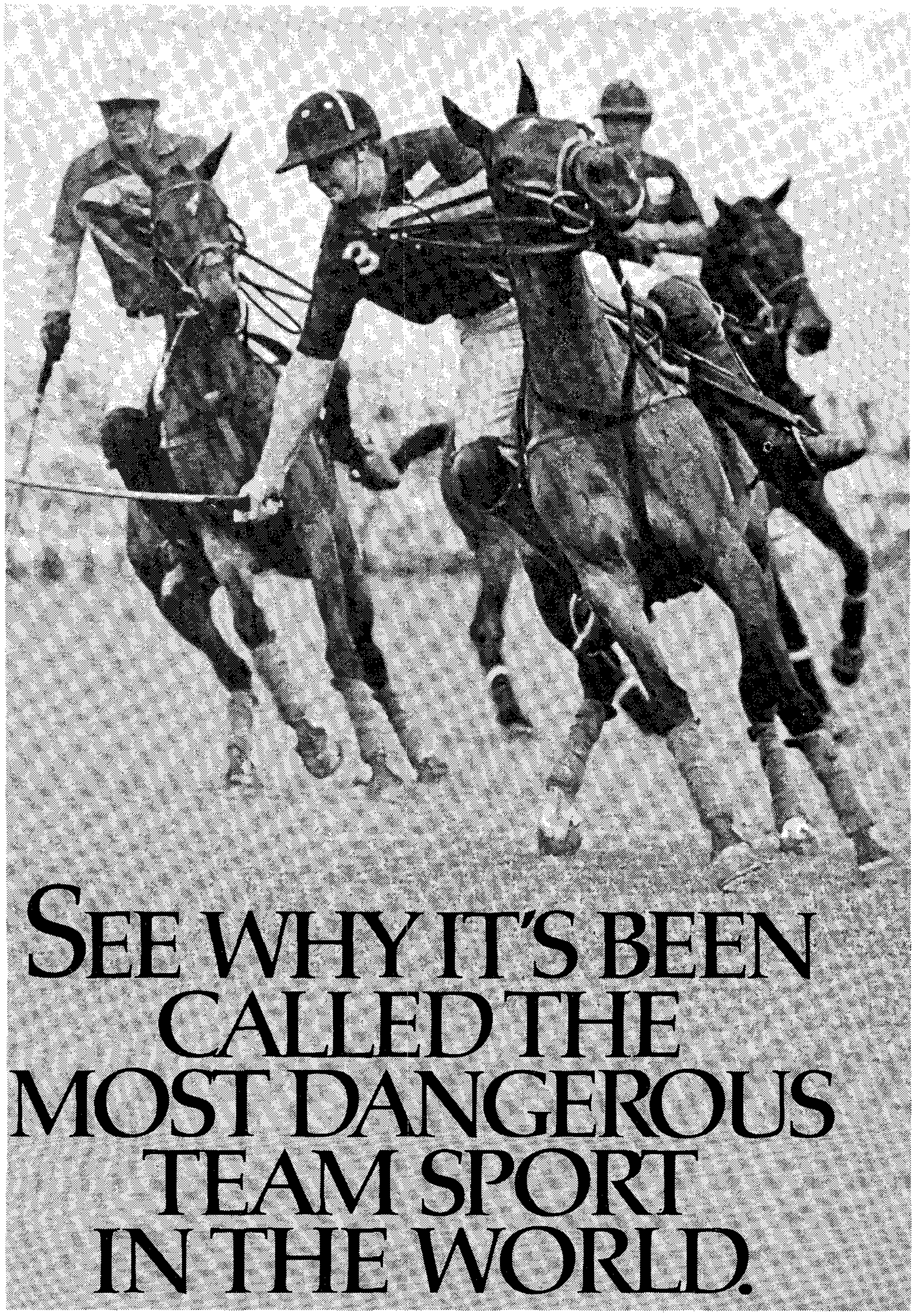
During the next two days, it seemed as if all of Clinton came to pay respects. Two Scouts from Troop 351 stood staring down at Tom's body while Father Ronald Altrui, associate rector of Sacred Heart, put his arms around their shoulders and kissed the tops of their heads. Outside, the children hung out with their bikes, drinking Coke and talking in muted tones. Fifteen-year-old Larry Flaherty, who sent a wreath with a giant hockey stick and a puck on it, sat in tears on a stoop, clutching a laminated prayer card.

And in typical Clinton fashion, the community began making plans for a benefit to help the Burkes pay for Tom's funeral expenses.

The night of the funeral, the Cuevas brothers, Justin Padden, and some others who had been with Tom the night he died returned to the scene of the crime. It was raining, but the kids didn't wear raincoats—a little water doesn't bother the children of Clinton. They walked with me along the highway, passing the skull and crossbones and the names Dave, Bill, and Tom they had spray-painted in orange a year before. They said that despite the police search, the bogeyman had been frequenting the neighborhood since the murder, collecting cans on Tenth Avenue. I remembered how he'd hide in small places and spring out, but the children said they weren't afraid. They passed his hut, filled with strange objects—light bulbs, a cushion the boys said he used as a shield. They came to where they had found Tom's body.

Tom's blood still stained the ground. The children stood silently in a semi-circle, looking down at it, hunched over, their hands in their pockets, scuffing at the blood with their sneakers—and watching as the rain washed it away.

Five days later, police found the derelict, William Burke, at 47th and Broadway, only five blocks from the scene of the crime, and charged him with the murder of Thomas Burke. ■


SEE WHY IT'S BEEN CALLED THE MOST DANGEROUS TEAM SPORT IN THE WORLD.

Its players attack at speeds of up to 45 miles per hour.
It takes nerves of steel just to watch.
It's polo.
And, Saturday, July 26th, it's on Long Island at Bethpage State Park.
Tickets are $35 for reserved seating; general admission is $12.50 for adults and $10 for children.
Take the Southern State Parkway to Exit 31 North to Bethpage State Park.
We expect to see you when the gates open at 11:00 AM. For ticket information, call:
1-800-524-6200 ext.8902

SHEARSON LEHMAN BROTHERS INVITATIONAL POLO CUP 1986

THE THIRD ANNUAL SHEARSON LEHMAN BROTHERS INVITATIONAL POLO CUP.

Photography by POLO Magazine
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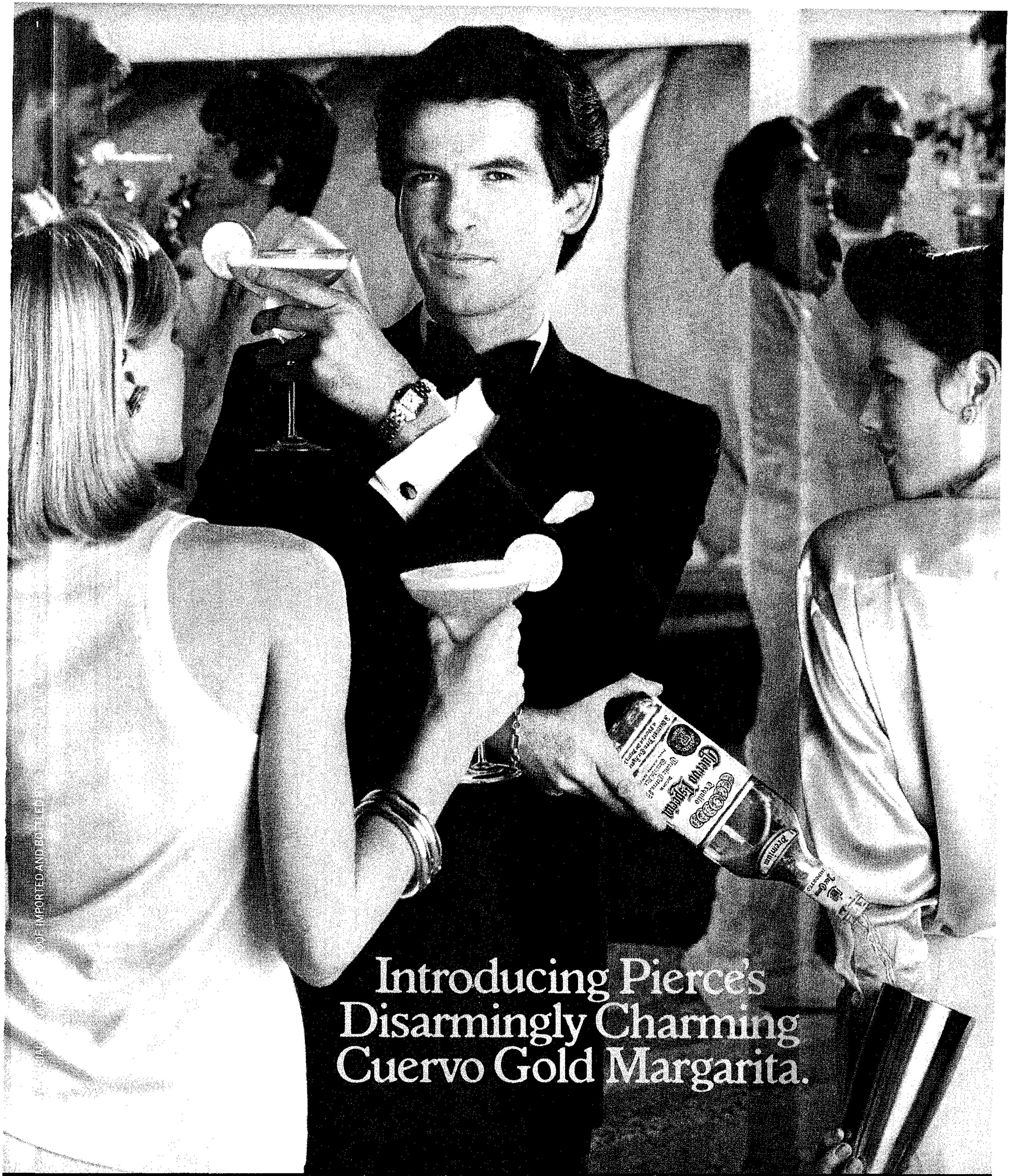
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Introducing Pierce's
Disarmingly Charming
Cuervo Gold Margarita.

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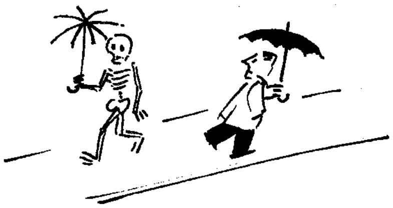
Pierce Brosnan handles even the basic necessities with style. Like margaritas: Mix $1\frac{1}{2}$-oz. Cuervo Gold tequila, 1-oz. Triple Sec, 1-oz. fresh lime juice, and shaved ice. Shake vigorously, but not so vigorously as to rumple your shirt. And always use Cuervo Gold, the premium tequila.

Rethink your drink. Mix with Cuervo tequila.

FAST TRACK



WORST BET

Miami Device

IT'S BEEN TWO TELEVISION seasons since we first rushed to Barneys and laid out three weeks' pay for pastel T-shirts and linen suits by Armani and Versace. We've had our hair slicked back and our skin bronzed in tanning salons, but something's been wrong. We never could achieve the Look.

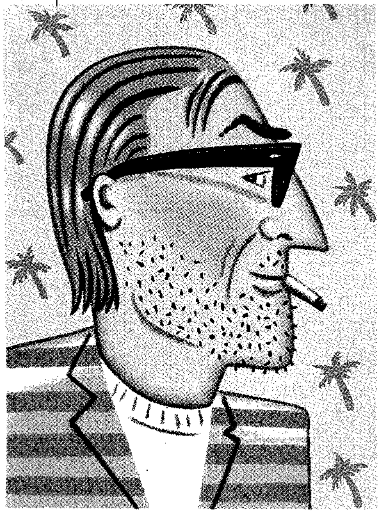
"Most men who want the Don Johnson look have trouble getting their stubble right," explains B. J. Cornstubble (his real name), marketing director for the Wahl Clipper Corporation. "Too often, they end up looking like Yasir Arafat."

Cornstubble thinks his company has solved a modern American problem—how to maintain a three-day growth *every* day of the week. Wahl has come up with the Stubble Device ($30), which lets men be seen in anything from a subtle one-day shadow to the more drastic five-day look. Introduced this spring at the national housewares show in Chicago by Wahl executives with wrinkled pastels and rough chins, the Stubble Device promises to help any man master the art of the unshaven.

Though the gadget *will* make it easier to maintain your stubble, it won't make shaving trouble-free: "You have to start training your stubble to grow in the right direction," says Cornstubble.

With Armani T-shirts selling for $65, $30 is a small price to pay for bristling excellence. But don't throw away that good old straight razor: One thing the Wahl Stubble Device can't promise is a clean shave.

DAN SHAW



BRIEF LIVES

BIEHN HEROIC

MICHAEL BIEHN IS PACING IN HIS Westbury Hotel room, fluff-drying his blond curls, packing for the flight home to Los Angeles, and looking not at all like one of the current platoon of rippling Hollywood soldiers of fortune. For one thing, he's not *that* big—six foot and sinewy—and his blue eyes blaze out of a face that's soft and fair. But Biehn, the golden boy who battles Arnold Schwarzenegger in *The Terminator* and hordes of hideous monsters in the forthcoming *Aliens*, doesn't think he's an unlikely hero.

Biehn: "I play lovers and fighters—Clint with a heart."

"It's every boy's fantasy to play guys you can trust," says Biehn, 29, who *will* allow as how his characters aren't just strong and loyal, but sensitive as well. "They can relate to the strong woman," he says. "They're lovers and fighters—Clint with a heart."

Biehn, in fact, is making a career slaying modern-day dragons alongside women every bit as tough as he. In *The Terminator*, his hard-edged, softhearted soldier martyrs himself to save the woman he loves. In *Aliens*, which is expected to be one of the summer's few big hits, he plays opposite Sigourney Weaver—as a Marine who "develops real respect" for Weaver, a mean fighter herself, when he accompanies her back to the monster-ridden planet she discovered in *Alien*. Like *The Terminator*, the movie is all high-tech terror, and Biehn again shows a knack for standing out amid the machines. But he hands off the credit for this to James Cameron, his director in both films.

"Despite all the futuristic hardware," says Biehn, "Jim always writes with a strong human element. He creates subtle relationships. Sigourney plays a woman who doesn't need a man for anything, and that's something most men find hard to get used to. I know Michael Biehn has that problem. Taking care of a woman feels nice."

After leaving Nebraska for a drama scholarship at the University of Arizona, Biehn traded Arizona for L.A., and soon landed some tough parts: psychopaths in *The Fan* and *Deadly Intentions;* vigilantes in *The Lords of Discipline* and *Hill Street Blues*.

Though he portrays men of action, Biehn hits the books to prepare his roles. To develop his part in *Aliens*, for example, he read up on "how men feel in war" and consulted with Cameron to create the perfect American hero. "A hero always makes the right decision, and doesn't get too excited about anything—too bad it's not really that easy."

JENNIFER ROBERTS

Photograph by Karen Kuehn. Illustrations: top, Guy Billout; bottom, Susan Faiola.

COPS

POLICE ACADEMY IV

Detectives doing it for the camera, and by the book.

JEFF AND LEE, OLD friends and successful advertising executives, also happen to be partners in a cocaine racket. But their drug empire is in trouble: Lee is an addict, and his erratic behavior threatens the operation. So Jeff agrees to have him gunned down in Central Park.

When two detectives wearing the latest European fashions visit Lee's apartment to tell his girlfriend about the shooting, they find evidence of Lee's cocaine business. And in a swell of funky music, they set out to bust the killer and his drug ring.

It could be a Manhattan episode of *Miami Vice*—until an actor faces the camera and starts discussing the laws that apply to evidence found without a warrant. In fact, the detectives are real cops, and they're starring in the Police Department's slick new training films, designed to teach policemen how to solve crimes without breaking the law.

"It may come as some surprise, but a police officer must have a sophisticated understanding of the law," says Sergeant Phil T. Pulaski, a lawyer and a consultant on the films. "Miranda, warrants, and search-and-seizure all present very complex legal situations."

The polished look of the films is meant to make cops pay attention; after every eight minutes of high-style drama, James Earl Jones or Sam Waterston gives a one-minute lecture in correct NYPD procedure.

"Training films used to be like a boring chalk talk," says Dan Cooper, a former *20/20* producer who created the films. "And the department didn't think cops were retaining the information."

With a $500,000 grant from the Robert Wood Johnson Jr. Trust, Cooper "worked out dramatic themes that instruct and entertain," and using some professional actors and 25 star-struck cops, he put together five 35-minute films—almost enough for a mini-series.

"We tried not to give an exaggerated idea of policework," says Cooper. "We don't want them to be Dirty Harry—just careful investigators." PEG TYRE

TRUE TALES

Pennant Fever

I'M A SERIOUS YANKEE FAN, so when I settled into my upper-deck seat for the first game of the Red Sox series last month, I knew to expect the usual crowd mayhem. So, apparently, did the Boston fan sitting nearby: Along with his Red Sox pennant, batting helmet, and T-shirt, he wore goggles to protect his eyes from flying beer.

By the fifth inning, the Yanks were down by seven, and almost everyone in my section had lost interest in the game. The only person paying close attention was the Boston fan, who was still waving his pennant and shouting Red Sox nonsense.

Then a chant surged through the upper deck—"Hat! Hat! Hat!"—and someone ripped the helmet from the fan's head and threw it onto the field. But he didn't seem to notice.

Then the cry went up—"Pennant! Pennant! Pennant!"—and another Yankee lover took action: The flag drifted toward the field, but the fan cheered on.

Next, the crowd yelled for his goggles, and again a New Yorker obliged. But still the fan cheered on.

"Shirt! Shirt! Shirt!" Soon his shirt was in ribbons, but the fan was undeterred. He never fought back—he just watched the game.

By now, all eyes were on him, and another deranged howl swept the crowd: "Pants! Pants! Pants!" Off they came, but the fan, reduced to his shorts, cheered on.

The crowd demanded those as well. But even Boston fans have some dignity—the fan refused to surrender them. A traitor to the cause soon returned his pants, and we turned back to the game. Ron Guidry couldn't go the distance, either. PETER SCAGLIONE

PRICES

HERE'S WHAT IT COSTS TO celebrate Bastille Day this year:

☐ Nylon French flag, custom-made at Arista Flag Corporation (575 Eighth Avenue), $100.

☐ French triangle cake, with red and blue ribbons, at Bonté (1316 Third Avenue), $20.

☐ Champagne tasting at the International Wine Center (144 West 55th Street), $35.

☐ Toy French poodle at Pedigree Pups (969 First Avenue), $650.

☐ Double room with Central Park view at the Pierre (2 East 61st Street), $330.

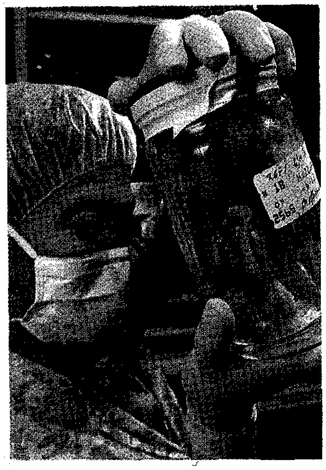
Photograph, right: Bettmann Archive. Illustration by Terry Allen.

RX

THEM BONES

In a small office near the operating room, Leona Vincent answers the phone: "Hey, Leona, we need a rib in here!"

She opens a G.E. freezer, revealing three shelves of human bones in jars and cellophane bags. She grabs one and heads for the OR.



Technician, with femoral head.

What looks like any other freezer is in fact the Columbia-Presbyterian Bone Bank. Today's assets include six ribs, a tibia, two iliac crests, and a distal radius.

During World War II, doctors began retrieving spare bones from one patient and storing them for use in another; one of the first nonmilitary banks was founded at Presbyterian in 1950, and today, according to orthopedic-surgery director Dr. Harold Dick, the hospital has the biggest bank in the city, and the oldest in the country.

Bones come from donations and from patients whose surgery requires bone removal. Each one is examined, catalogued, wrapped, and stored at minus-fifteen degrees centigrade for up to three months. The bones are used to restore shattered limbs, eroded joints, and the like. "Nothing can duplicate man's own material," says Dick. "Not even steel."

So for years now, Vincent has been watching over all deposits and withdrawals. But don't compare her to a Chase Manhattan teller. "For one thing," she says, "I work in an OR scrub suit. For another, if anyone wants to withdraw from *this* bank, it takes me twenty minutes to thaw it."

INA YALOF

ROYAL SEND-UP

LONDON LETTER

Just as the daily gush of trivia about Prince Andrew and Sarah Ferguson seemed to be running dry with weeks to go before the July 23 wedding, the British media leapt at a new book about the latest royal couple.

101 Things You Didn't Know About the Royal Love Birds was written by Talbot Church, "the man the royals trust." Straightaway, one paper bought serial rights and another lifted some revealing snippets, among them that Andrew owns a "lavatory-roll holder that plays 'God Save the Queen,' " and that Sarah "once went to a party where all the men dressed as Hitler and the women as Eva Braun."

The book is, of course, a parody of the British media's obsession with royalty; that obsession has proved so blind that the parody was taken for truth. "I wrote it to be funny," says Willie Donaldson, for whom Talbot Church is a pseudonym. "But they took it seriously—does that make the joke better or worse?"

Once they realized they'd been sent up, members of the press expressed outrage. "The book should be treated with contempt," wrote *Daily Express* columnist Jean Rook in reply to a distraught mum who complained that her children were dressing up as Hitler and Braun.

The "distraught mum"—alas—was Donaldson in yet another guise.

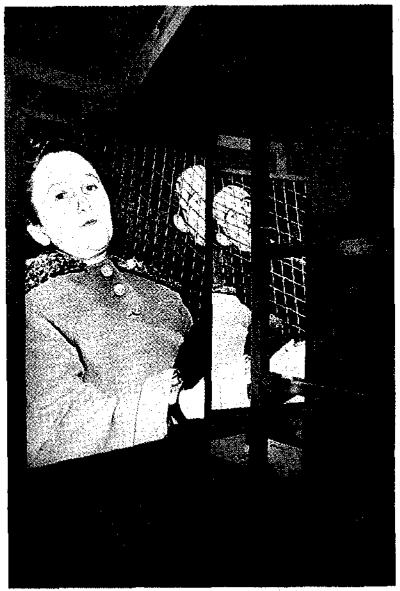
CRAIG BROWN

ART NEWS

Sheltering the Rosenbergs

One morning last month, a man was washing graffiti off a bus shelter on 14th Street near Third Avenue. He wasn't a TA employee, but an artist; the shelter didn't display liquor or swimsuits, but Julius and Ethel Rosenberg, executed for espionage in 1953.

Dennis Adams's bus-shelter art project, paid for in part by the Public Art Fund, shows the Rosenbergs flanked by a red backdrop. The phrase "Recover Imitations" appears on the other side.



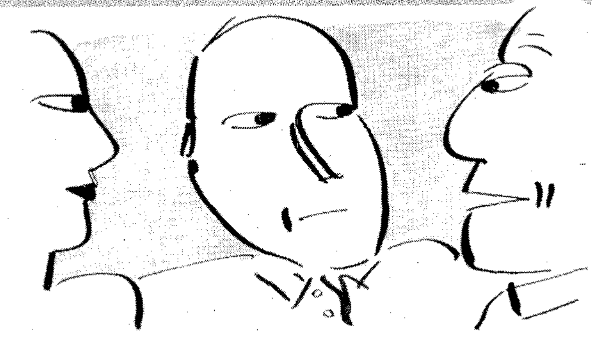
Adams's art.

Adams, who built the controversial Joe McCarthy–Roy Cohn bus shelter at Lincoln Center last year, says this project isn't about the Rosenbergs' guilt or innocence, but the way historical memory changes over time. "It's impossible to recover history—but the meaning's for the viewer to put together."

At least one viewer didn't like what Adams had put together: Anti-Rosenberg slurs have marred the shelter. Undaunted, Adams is now planning his next one.

TERRI HARDIN

PEN & PENCIL



"I was a teenager before everybody *was a teenager."*

ANTHONY HADEN-GUEST

Photographs: left, John S. Abbott; right, Erica Lansner.

RUTH RECOMMENDS

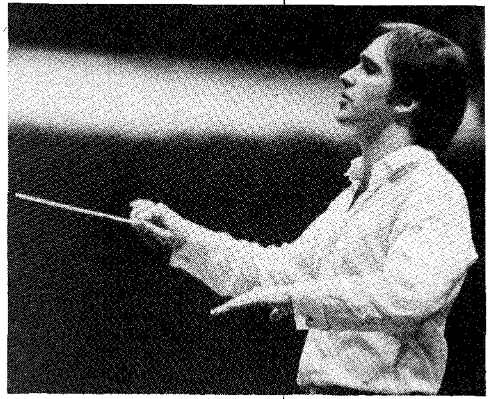
BY RUTH GILBERT

SHIRLEY BASSEY

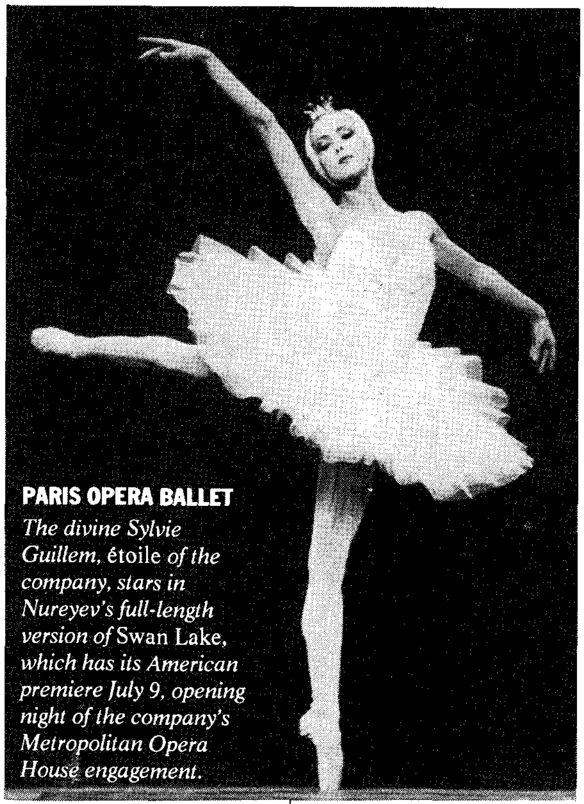
The internationally renowned chanteuse (she gave a great concert at Carnegie Hall in September!) is at the Marriott hotel's new Marquis Theatre July 8 through 13.

NEW YORK PHILHARMONIC

James Conlon leads the orchestra in a series of outdoor park concerts throughout the area July 8 through 17. They're delightful and free, and it's not going to rain or be too cool (we're absolutely sure). Take a date or the whole family, a blanket, and something to nibble on.

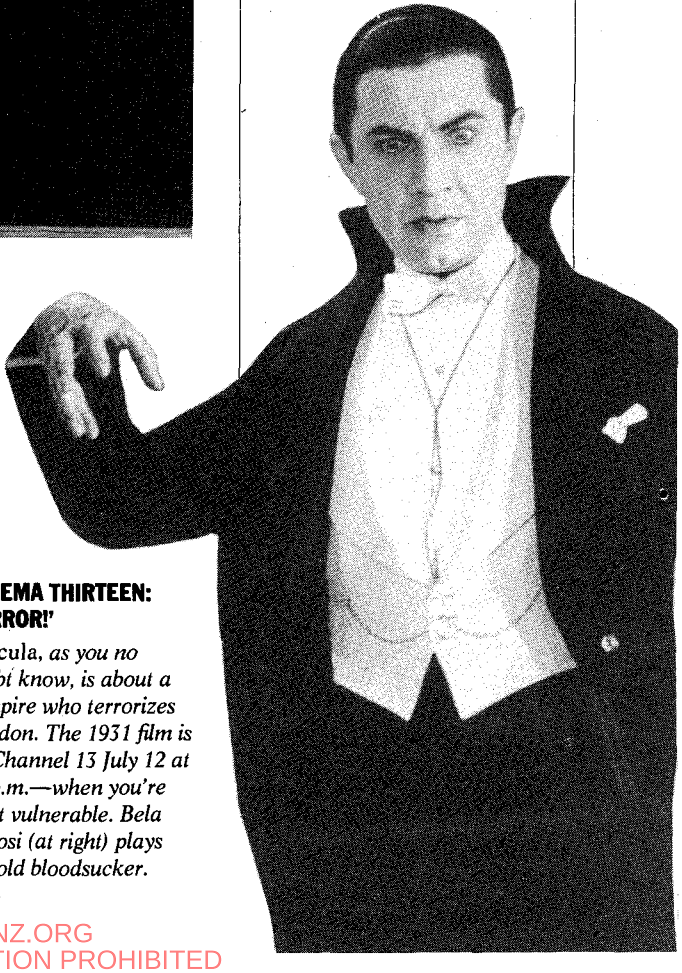


Meet-the-Artist Suppers join famous musicians with audiences in small, chatty groups. The suppers cost only $14 and begin July 8 at Avery Fisher Hall. Reservations are necessary (call 877-1800).



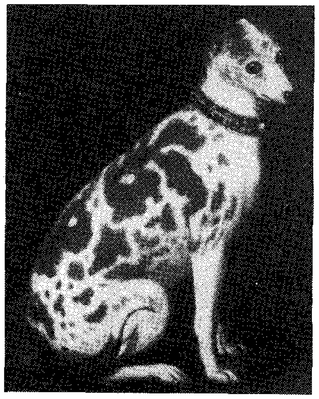
PARIS OPERA BALLET

The divine Sylvie Guillem, étoile of the company, stars in Nureyev's full-length version of Swan Lake, *which has its American premiere July 9, opening night of the company's Metropolitan Opera House engagement.*



'CINEMA THIRTEEN: HORROR!'

Dracula, *as you no doubt know, is about a vampire who terrorizes London. The 1931 film is on Channel 13 July 12 at 11 p.m.—when you're most vulnerable. Bela Lugosi (at right) plays the old bloodsucker.*



'NATURA VIVA: ANIMALS AND BIRDS FROM PALAZZO PITTI'

As early as the fifteenth century, the Medicis had a rich collection of animal portraits. Forty-three are on view through September 7 at the National Academy of Design. Above is a greyhound—regard those lovely eyes!

Photograph, bottom left: Henry Grossman.

WHAT PRICE ETHICS?

THE MORALITY OF THE EIGHTIES

BY

BERNICE KANNER

It's a sparkling day, and Dave and Frank, two close friends, are on their routine golf outing. Today, however, Dave is morose and off his game. Frank presses him until Dave confides in his friend, who also happens to be a supplier to Dave's company. His son has been accepted at Cornell, but Dave can't afford the bill and aches with the thought of disappointing the boy. Frank considers the predicament, earnestly suggests a second mortgage, roguishly recommends robbing a bank, and then—eureka!—remembers that his company has set up a foundation to offer partial scholarships for the children of friends of the firm.

Many of the students at the University of Pennsylvania's Wharton School who watched this vignette—part of a video made for IBM—didn't see anything ethically compromising about the situation. Only a handful of 120 Pennsylvania State Troopers recognized the moral dilemma. And one young Sun Company employee confessed to being confused after seeing the entire video, with its various examples of people being drawn into compromising positions. "From watching his elders, this young man had assumed that the fruits of hard work—perks and payoffs—were a natural reward for ascending the corporate ladder," says Fred Bornhofen, director of security for Sun in Radnor, Pennsylvania.

The young man's assumption appears to be widely shared, for ethics in America seem to have dropped to one of the lowest points in history. A doctor is caught operating while under the influence of drugs; others are found practicing without licenses. Judges are caught accepting bribes and evading income tax. Municipal corruption in the Koch administration has toppled or stunted the careers of at least ten public officials and led to the suicide of Queens Borough President Donald Manes. The Justice Department's Bureau of Statistics reports a 53 percent increase in the prison population between 1980 and 1985. Students are found cheating on their SATs, and a couple of seniors at Brown are arrested for allegedly participating in a prostitution ring. A man plants rat poison in over-the-counter capsules to cash in on the anticipated stock surge of the drugmaker's competitor. E. F. Hutton admits to checking abuses; General Electric and General Dynamics are found guilty of wheeling and dealing with defense contracts. The Bank of Boston acknowledges that it facilitated money-laundering, A. H. Robins is accused of covering up the dangers of the Dalkon Shield, and NASA officials scurry to shift blame for the *Challenger* debacle. Eli Lilly fails to report the death of patients who took Oraflex, Texaco is caught trying unfair takeover practices, and Cartier is caught falsifying business records to help customers avoid sales tax. A military family pleads guilty to spying, and a New York rabbi is

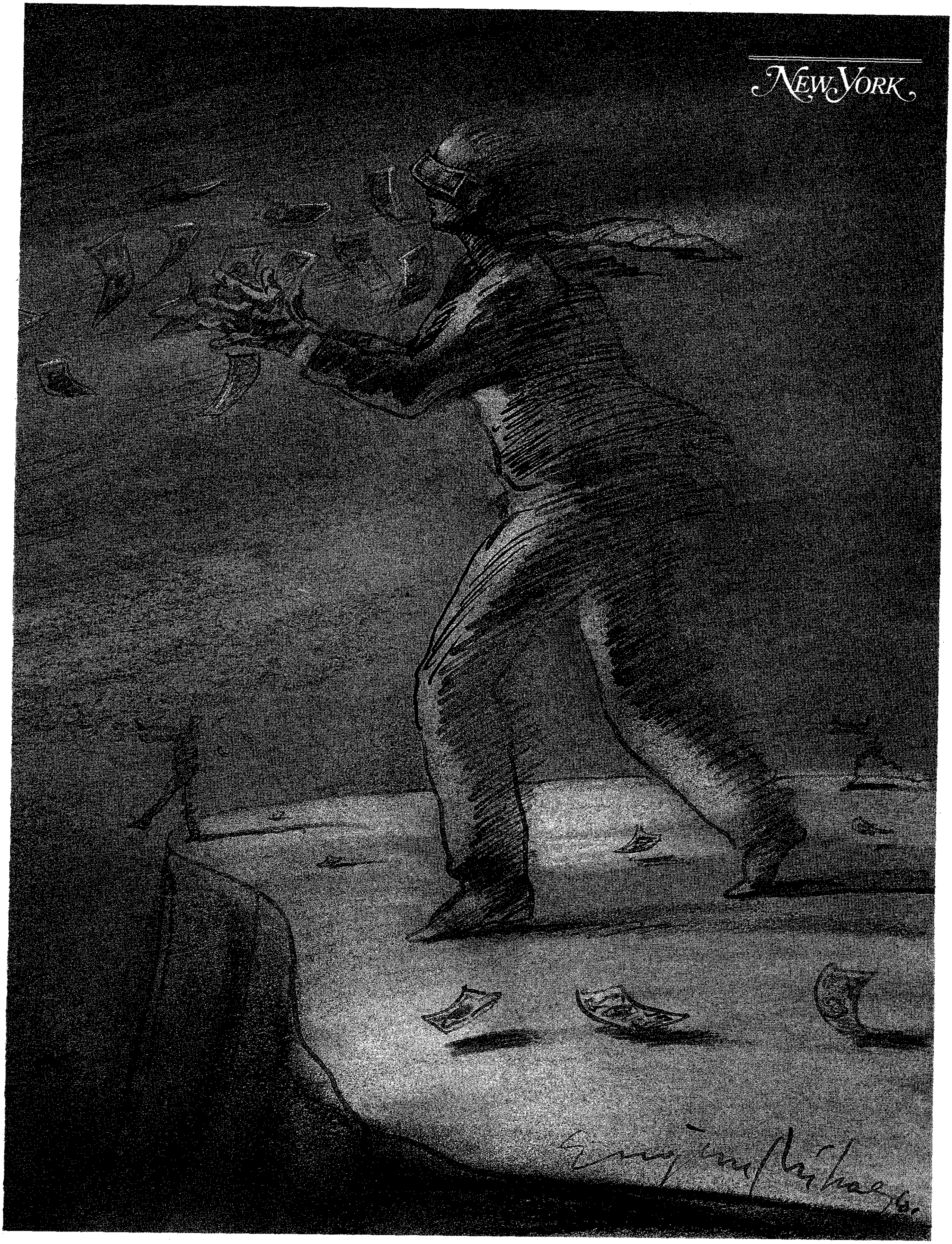


ILLUSTRATION BY EUGENE MIHAESCO

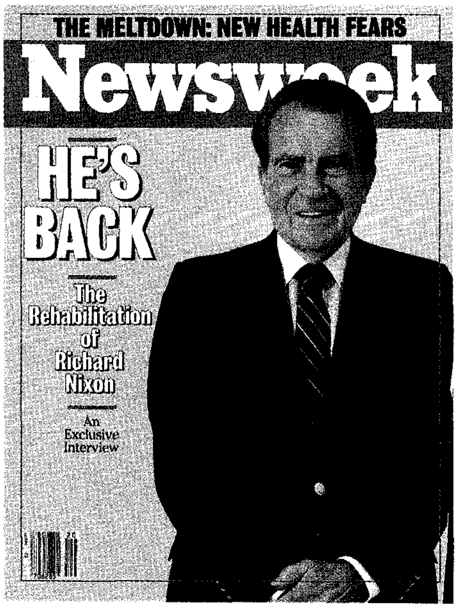
TODAY, MANY OF THE WORST LAPSES ARE AT MIDDLE-MANAGEMENT LEVELS AND AMONG YOUNG PEOPLE.

arrested in one of the largest fraud schemes ever uncovered in the history of the Customs Service. A 33-year-old investment banker rakes in $12.6 million from insider trading, and—just last week—the Securities and Exchange Commission implicates two other former Wall Street executives in the banker's ring. Five young men are charged with being part of another insider-trading ring. A president drummed out of office in 1974 tells a press luncheon what he thinks is the greatest lesson of Watergate: "Just destroy all the tapes." And everybody's talking about ethics, but nobody seems surprised by the lack of them.

In one sense, there's nothing surprising about it—moral lapses blot American history virtually from the start. There were the intrigues of Aaron Burr; the scandal-ridden Grant administration; Black Friday; the meat-packing scandals of the early 1900s; and Teapot Dome. There were the speakeasies and mobsters of the Prohibition era and the scandals of the Truman and Eisenhower administrations. And, of course, there were the overseas bribery scandals of the 1970s, as well as Agnew, Watergate, and brother Billy's finagling. William H. Vanderbilt seemed to say it all a century ago: "The public be damned."

But today's go-go ethics are in many ways new. For one thing, there's little doubt that idealism is in decline and cynicism on the rise. The climate has changed. The 1920s may have been hedonistic and the 1950s ethically lax, but even in those decades the country didn't seem as obsessed with riches as it does today. Part of the explanation may lie in *expectations*—many baby-boomers grew up when the American Dream was widely attainable and assume that they'll be able to go on leading comfortably affluent lives. What's more, the laissez-faire Reagan administration often gives the impression that it's looking the other way as the wheeling and dealing goes on around it (and sometimes within it).

Nixon told a press luncheon recently that the greatest lesson of Watergate was "Just destroy all the tapes."


THE MELTDOWN: NEW HEALTH FEARS
Newsweek
HE'S BACK
The Rehabilitation of Richard Nixon
An Exclusive Interview

On the cover, May 19, 1986.

Today, many of the lapses are at the middle-management levels and among young people—a stark contrast to the social activism of the late 1960s and early 1970s. "We're in a time when private interest is the solution to all problems and the sense of public purpose has faded away," says historian Arthur Schlesinger Jr.

Yet even while there's talk about the death of ethics, some people point to the seeds of a resurgence. The religious right is flourishing, as people fed up with moral lassitude and ambiguity seek definite answers—albeit sometimes simplistic ones. A new specialty—ethics consulting—has materialized, and ethicists are suddenly in demand as corporate advisers. Corporate codes of ethics seem as common—and sometimes as weighty—as annual reports, and ethics committees are being formed everywhere. The number of ethics courses in graduate schools has soared in the last decade.

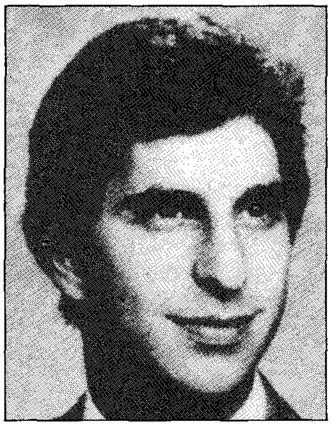
OVERALL, THOUGH, THE MOOD AMONG ETHICS professionals is gloomy. "There have been periods before the New Deal when ethical breaches ran high, but in the last twenty years, all kinds of new forms of old crimes have been invented," says Joseph Bensman, a sociology professor at the City University of New York. "The opportunity to profit from crime today is almost unlimited. There are virtually no external controls, and there haven't been since the election of Nixon in 1968. The rule has been deregulation and the appointment of foxes to watch the chicken coop, and disgraces that are treated with mere pats to the wrists. Students sense that businessmen do what they have to do to get ahead. This is different than it was 30 years ago. Today, nobody gives a damn."

Commentary editor Norman Podhoretz claims that the current ethics crisis—"selfishness as an absolute moral principle"—started "with the famous idealism of the 1960s. Young people told themselves that their generosity and outward concern reflected a special party of conscience, but it was really a veneer for the self-preoccupation and narcissism that is so much evident today. Young people were praised for opposing the Vietnam War, but you notice that so much of this so-called idealism disappeared when the real danger of being drafted did."

On the other end of the political spectrum, F. Forrester Church, minister of All Souls Unitarian Church in Manhattan, thinks the decline in ethics is evident in the bombing of Libya—"the ends justify the means"—and in Washington behavior. "David Stockman writes a book blowing the whistle on the Reagan administration and virtually all the reviews and chatter focus not on the moral flounderings of the administration but on whether Stockman was a rat for playing Brutus. If someone is in trouble, the discussion no longer centers on what he's done wrong, but on whether he can get out of it. What Nixon did wrong, it seems, is not to mastermind an entire system of deception but rather, simply, to get caught.

"We are living in a society of confused values, where people have lost a sense of confidence about right and wrong," Church adds. "When materialistic values become dominant, our heroes become superstars who value notoriety regardless of how they get it. People like John Hinckley and John DeLorean have been drawn like moths to the flame of notoriety. Even if they're immolated in the flame, they have their moment in the sun. There is a fascination with evil and abject behavior that is usually checked by society's strong condemnation of it. But that's not what is happening now."

What's happening is a rush for riches. David Ewing, head of a research project at Harvard Business School, finds that students "tend to get more involved in numbers and how to shift marketing share than in, say, the issue of duplicitous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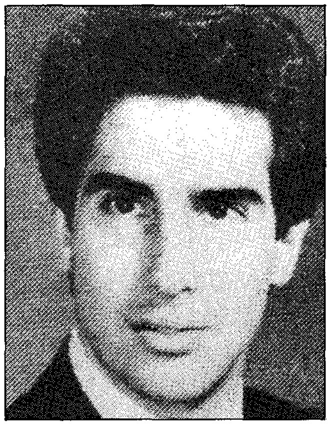
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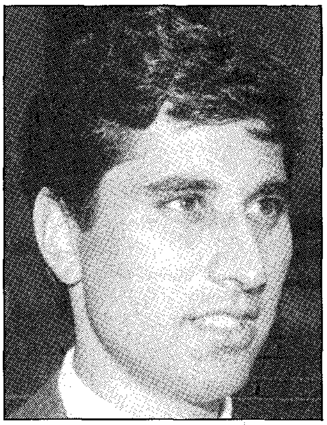
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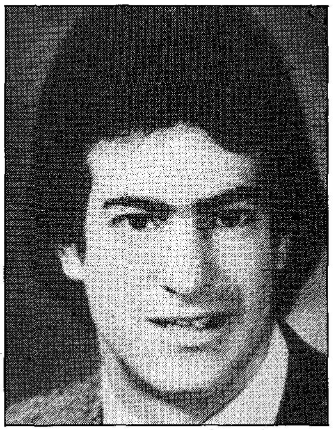

Michael David

Robert Salsbury

The five men in the "yuppie" insider-trading case.

'Society has little patience for those who finish out of the money," says a sociologist.

advertising. Everything has been so affluent lately that the temptation is for everyone to get on the bandwagon."

Professor Richard Eells of Columbia University's Graduate School of Business measures the decline in ethics by a different touchstone—that of the growing classification of information in the national interest. "The need to protect has overridden the need to take responsibility. Today, there are vast numbers of incompetent people who need protection, and thus far more classification, with the result of far less free exchange of information than ever before," he says. "This is a much more serious index of low ethics than insider trading."

Rabbi Seymour Siegel of the Jewish Theological Seminary thinks that people are "committing these infractions more obviously, and without shame. In times past, getting caught in a moral misdeed was an embarrassment. But now, because of the uncertainty about what is right and wrong and such influences as morning TV, where people confess to adultery, the scarlet letter doesn't have the scar it used to. If people are caught, their offenses are sloughed off as if they were not so bad anyway."

City Councilwoman Ruth Messinger argues that "greed has become accepted as a totally legitimate force, and people go into enterprises for what they can get out of them. There's whitewashing everywhere. Right after the Chernobyl incident, waves of experts announced that nothing like that could happen here. But then, lo and behold, someone discovers a reactor in Hanford, Washington, constructed dangerously like the Russian one. There's a generally lowered acceptance level too. Several people in [the Koch] administration were astounded that Lawrence Kieves [formerly the head of the City Office of Business Development] lost his job because he used his post to help a company [Enzo Biochem] in which he owned stock. They find his being fired excessive.

"I worry that people will take all the examples of unethical behavior as evidence that they should be unethical. 'See, I always knew everyone was doing it,' they'll say to themselves."

Many people worry about the effects of lowered ethical standards on the emerging generation. There's "a disillusionment and a timidity among young people to get involved," says the Reverend Joseph O'Hare, president of Fordham University.

Some of those symptoms are showing up in the interns of New York City's Urban Fellows program—a group that's undergoing a sort of baptism by scandal. One intern told a *Times* reporter that she now believes that corruption is ubiquitous. Another fretted that believing in the public trust makes her sound ridiculously idealistic. Others chalked up the malfeasance to lowered expectations after Vietnam and Watergate. Another wondered why he didn't feel outrage.

There is no simple, tidy explanation for why things have gone awry. Rather, it seems that ethics have become a victim of changing times. "Ethics have always been an 'ought'—the goals of life we set, the ideals that we need," says Rabbi Balfour Brickner of Stephen Wise Free Synagogue. "But they're not really teachable. One has to absorb ethics through role models, and the traditional role models have failed us. Nuclear families have broken up, so the teaching of ethics has been squeezed out. The morally rectitudinous in high places have fallen down on the job. Role models have stopped role-modeling. And values are different today. We need new role models to do what presidents and fathers and mothers used to do—and what society by its own restricted nature did. If you traveled only 50 miles in your lifetime, you had a sense of community where moral values were laid down firmly. But in an anonymous urban environment, the burden of what you do when you know you won't get caught is heavy. It is what individuals do alone when no one is looking and when they know they won't get caught that makes the difference between a civilization and a jungle."

GARY EDWARDS, DIRECTOR OF THE WASHINGTON-based Ethics Resource Center, grew up in a contained universe. "My aunts, uncles, cousins were in the neighborhood. Our family—Mom stayed home while Dad worked—went to church regularly. And we used the *McGuffey Eclectic Reader,* the textbook that so consciously taught values and character. Now all those traditional ways of mediating values through the generations have weakened," he says.

Far from being contained, the universe of today's typical child has expanded—and splintered. Broken homes are common, and the influence of the church has declined. For the last twenty years, many schools have tried self-consciously not to teach values but to remain value-neutral. The trend toward mega-corporations in the business world has aggravated the problem. "All the mergers and acquisitions weaken the internal culture and organizational values," says Edwards. "People will know what the boss expects in a small firm but not in a massive one. And the current trend of management by objective seems to nurture ethical dilemmas. Workers are often set adrift without a moral compass."

Charles Ansell, a California psychologist, blames this lack of

Photographs: top left and top center, New York *Times*; top right and bottom right, Robert Kalfus/New York *Post*.

IN SIX YEARS, AN ETHICS CLASS AT HARVARD'S BUSINESS SCHOOL HAS GONE FROM 25 STUDENTS TO 160.

direction largely on the impersonal workplace. "I'd bet these moral psychopaths wouldn't be cruel to a pet and wouldn't cheat a person they saw face-to-face," he says. "The further we are from the product we make, the less responsible we feel for it. People who work with paper and money are less responsible. We don't owe paper or computers any allegiance."

Some think the problem begins at the top of the government. Robert Figlio, an associate professor at Wharton, thinks the "implied sanctioning of hypocrisy causes a disjunction between people's values and their behavior today. Our president has set this tone, appealing to the basic values of the American society—honesty, truthfulness, hard work—but his administration really just gives lip service to that. Almost 50 appointees have resigned because of allegations of gross misconduct."

New York *Times* columnist William Safire argues that if you're a crony of the president, almost any ethical lapse will be forgiven. He cites the secret recording of phone conversations by Charles Wick, head of the U.S. Information Agency, the nest-feathering by Michael Deaver, and the meeting with Qaddafi by Vatican envoy William Wilson.

Figlio complains that the double standard is apparent in the justice system. "Companies are not prosecuted for major wrongdoing; their wrists are simply slapped. Let a street criminal apologize and vow not to commit his crime again, and he would not get off so well."

Society deals more harshly with people who commit crimes against people than with those who commit crimes of manipulation. The public, however, generally considers such things as price-fixing and environmental pollution to be almost as bad as most kinds of violence, Figlio claims, citing a survey Wharton ran with the Census and the Bureau of Justice Statistics. But the survey also showed that high-income people tend to forgive such crimes as tax evasion and check forgery, while lower-income people are far tougher on such hidden-victim crimes. "Higher-income people consider drug smuggling a serious offense, but not the use of marijuana and cocaine. For them, the dealing is serious business, the possessing not," says Figlio. "People espouse a system that lowers the penal value of crimes they'd most likely be involved in—in short, rationalizing their behavior."

THOUGH, ACCORDING TO A 1983 GALLUP POLL, MOST Americans believe that at least half of the executives of big companies cheat on their taxes and pad their expense accounts, the poll found that business executives actually apply stricter standards to ethical issues than do average citizens.

In that Gallup poll, 95 percent of the executives surveyed called it wrong to "forget" $2,500 in interest income when filing one's tax return; only 75 percent of the general population felt the same way. The executives were also less inclined to condone wrongdoing under mitigating circumstances: Half those polled would dismiss an able employee who falsely claimed to have a college degree, while the public overwhelmingly would overlook the lie (affording, perhaps, some slight solace to Victor Botnick).

Older, less educated, and nonurban people tended to have stricter views on ethical issues than did younger, educated citizens from larger cities. Oddly, regular churchgoing made little difference, but just claiming a religious affiliation seemed to make for stricter ethical codes.

A 1983 American Management Association survey found that while most managers reported that their organizations were highly ethical, middle- and supervisory-level managers were twice as likely to say that this was not so. The middle managers were also much more likely to feel that they had to compromise their personal principles to conform to the organization's expectations.

Indeed, most unethical corporate behavior occurs among managers, supervisors, or project directors promoted on the basis of their results, says John R. Phillips, co-director of the Los Angeles–based Center for Law in the Public Interest. Unrealistically high performance goals may tempt managers to cheat in order to meet them. "Many mid-level employees rationalize dishonest or illegal behavior by seeing themselves as loyal corporate soldiers. They fear being branded a troublemaker or fired if they fail to carry out orders." Cheating is an intrinsic part of the work environment in many organizations, he says.

Robert Jackall, an associate professor of sociology at Williams College, examined organizations to determine what shapes moral consciousness. He discovered the "bureaucratic ethic," a way of life at war with the Protestant ethic. The idea that hard work builds character carries less conviction than before, because our society has "little patience with those who make a habit of finishing out of the money. In the end, it is success that matters, that legitimates striving, and that makes work worthwhile," he wrote in the *Harvard Business Review*. He added that bureaucracies break apart older connections between the meaning of work and salvation and erode all standards of morality except their own.

"In this sense, bureaucracies may be thought of as vast systems of organized irresponsibility,"

Michael Deaver, the Reagan aide turned lobbyist.

The Reagan administration often seems to be looking the other way as the wheeling and dealing goes on around it.

Photograph by Cynthia Johnson/Gamma-Liaison.

Jackall wrote. It's a profoundly ambiguous world, "because what matters . . . is not what a person is, but how closely his many personae mesh with the organizational ideal; not his willingness to stand by his actions but his agility in avoiding blame; not what he believes or says, but how well he has mastered the ideologies that serve his corporation; not what he stands for, but whom he stands with in the labyrinths of his organization."

Clearly, corporations are aware of the potential price of unethical behavior. White-collar crime is estimated to cost business up to $200 billion annually, says Michael Hoffman, director of the Center for Business Ethics at Bentley College, in Waltham, Massachusetts. Fines and penalties run into the millions; resulting government regulations, even now, cost business over $100 billion annually in compliance expenses; the damage to a firm's public image from a serious ethics violation has its own economic ramification.

Though E. F. Hutton says it did not suffer any serious erosion of business following its guilty plea last year to 2,000 counts of mail and wire fraud, "we know that it is good business to be ethical," says Jay Partin, a senior vice-president at Hutton. That realization may have struck corporate America in part because of the success of Asian companies. "Some enterprises are behaving more and more morally, emulating the Japanese and being, well, more Buddhist than Christian," says Robert G. Cox, chairman of the PA Executive Search Group. "The Peters and Waterman book [*In Search of Excellence*] has become the symbol of this ethics revolution the way Betty Friedan's book [*The Feminine Mystique*] became the flag of feminism."

Koch aide Victor Botnick admitting he lied about his degree.

One study found that executives were less likely than the public to condone wrongdoing under special circumstances.

SIGNS OF A NEW AWARENESS ABOUND. THE BUDGET doubled this year at the Ethics Resource Center, a nonprofit institution that was founded in 1977 in the aftermath of revelations about Watergate and about American companies making illegal political contributions to win overseas contracts. Publications with such titles as the *Journal of Business Ethics* and the *Business and Professional Ethics Journal* have come out. And ethics courses have become a growth industry.

Students at the University of Washington in Seattle have studied corporate whistle-blowers and the sexual harassment of workers. Students of ethics at Yale have studied whether Citicorp evaded taxes in Europe by switching funds between countries—an issue raised and later dropped by the Securities and Exchange Commission. And classes at the Illinois Institute of Technology have considered the implications of the Manville Corporation's bankruptcy filing, which protected the company from asbestos-related lawsuits.

When Kenneth Goodpaster started teaching an ethics course at the Harvard Business School six years ago, 25 students chose the class; last year, 160 enrolled. His course covers personal dilemmas (such as when to blow the whistle), an organization's conscience (including the way minorities and employee health-and-safety measures are treated), and capitalism as an economic system (including such issues as doing business with countries that have troubled records on human rights).

Other classes use films to stimulate the ethical consciousness of students. In the golf scenario, for instance, the ethical dilemma becomes apparent when Frank, the supplier who came up with the scholarship, tells Dave he must cut back on the number of employees servicing Dave's account, and he asks Dave to look the other way. After all, that's one way Dave could thank Frank for the scholarship. "Couldn't you make it something easier, like another stroke on your handicap?" Dave implores.

In another vignette in the movie, a supplier to a man's company sends a bike to the man's home as a gift to his son. Should the man send it back? A consultant to a hotel chain gets a big discount on her home carpeting from a particular company, then finds that the yardage she bought for the hotel from that supplier is substandard. In a similar movie, produced by the Ethics Resource Center, a wife pleads with her husband to let her borrow an idea that had been presented to him in his capacity as project administrator for a large firm. "You're an entrepreneur, Bob," she argues. "If you're not giving [your employer] your heart and soul, you're still giving more than most people. You've got to look out for your own future. Can't you see that?"

All of the scenes are presented in benign, non-stressful circumstances, almost as if to lull the viewers into accepting the unethical. "And, generally, it works," says Wharton's Figlio. "The students have a problem figuring out what is proper and what's improper."

Hoffman's Center for Business Ethics surveyed the Fortune 1,000 in 1984 to gauge the extent to which ethics have become part of the business culture. "We concluded that there has been progress and more interest in ethics than ever before, but we're nowhere near home," says Hoffman. Almost 30 percent of the 1,000 companies responded to the questionnaire, and of that group, 80 percent claimed to be taking steps to institutionalize ethics. Ninety-three percent of them had adopted a written code of conduct. Today, 44 percent of the companies trying to institutionalize ethics have training programs for employees on dealing with ethical questions.

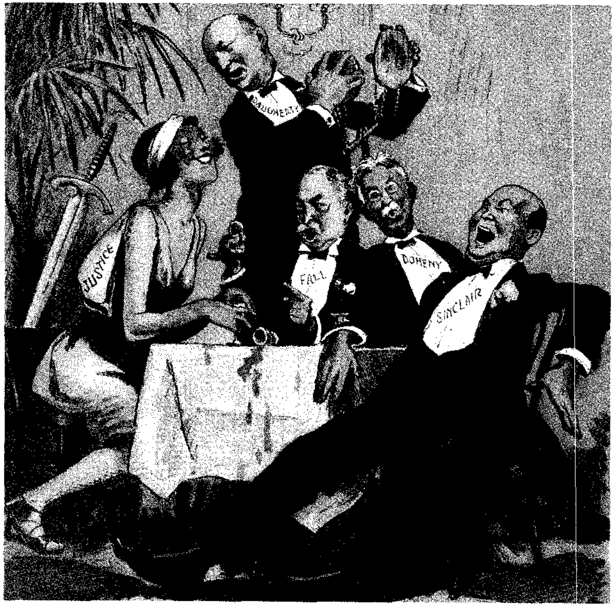
Still, Hoffman and other ethics experts are not optimistic about the effectiveness of these steps. "Companies feel that if they have a code, they've dispensed with the problem," says

Photograph by Epifanio/Outline.

A CORPORATE CODE OF ETHICS LACKS EFFECTIVENESS IF IT'S SIMPLY HANDED DOWN, SAYS ONE EXPERT.

Hoffman. "This is very naïve. These codes need some policing mechanism to give them teeth, but only 18 percent of those making changes have an ethics committee, only 8 percent have ombudsmen to handle ethical complaints or adjudicate potential violations, and only three respondents have a judiciary board to listen to alleged violations and recommend solutions. And bills of rights for employees are virtually nonexistent."

What's more, about half of the companies with management-training programs in ethics focus exclusively on higher-level managers—not the lower-level managers, who often feel the most intense pressure to compromise their integrity. "A corporate code of ethics lacks overall effectiveness if it is simply handed down and run from on high, so to speak," says Hoffman. "A code stuck on a bulletin board in a workplace is meaningless gibberish.



A 1926 cartoon lampooning the Teapot Dome scandal.

Of course, American history is blotted with moral lapses almost from the start.

"Frankly, we don't know if teaching ethics or institutionalizing it in corporations is working, but we do know it's really the only chance to realign our values ourselves," Hoffman adds. "The alternative is stricter government regulation. If America doesn't self-regulate, Uncle Sam will ultimately do it for us."

Hoffman is echoed by George Weissman, chairman of the executive committee of Philip Morris and chairman of Lincoln Center. "Lack of corporate responsibility often leads to impositions by the community of onerous legislation and restrictions, many of which would not have arisen if managements had not abused the power given to them in the first place," he claims. The antitrust movement in this country was a reaction to the abuses of monopolistic powers by oil and railroad barons at the turn of the century. The Environmental Protection Agency arose "because of horror stories, which we still read about daily. But America is a self-corrector," Weissman observes. "We go off course occasionally and in the next election throw the rascals out. We zigzag down the economic channels and somehow manage to find the center."

Weissman points out that there's nothing new about arguing over ethics. Two thousand years ago, Cicero posed a question about the conduct of an Alexandrian trader who'd arrived in Rhodes during a famine with a ship laden with corn. Should the trader tell merchants that other vessels were on their way—or say nothing, and let them bid up the price of his corn? Cicero declared that a businessman's responsibility to the community of starving people outweighed his responsibility to make a profit.

Some modern critics think that American business suffers from the problem that the Greek historian Polybius attributed to Carthage, where, he wrote, "nothing that results in profit is regarded as disgraceful." Most people, however, think the pendulum will swing back. "Inherent decency will reassert itself as people get fed up with public displays of immorality," says Rabbi Siegel.

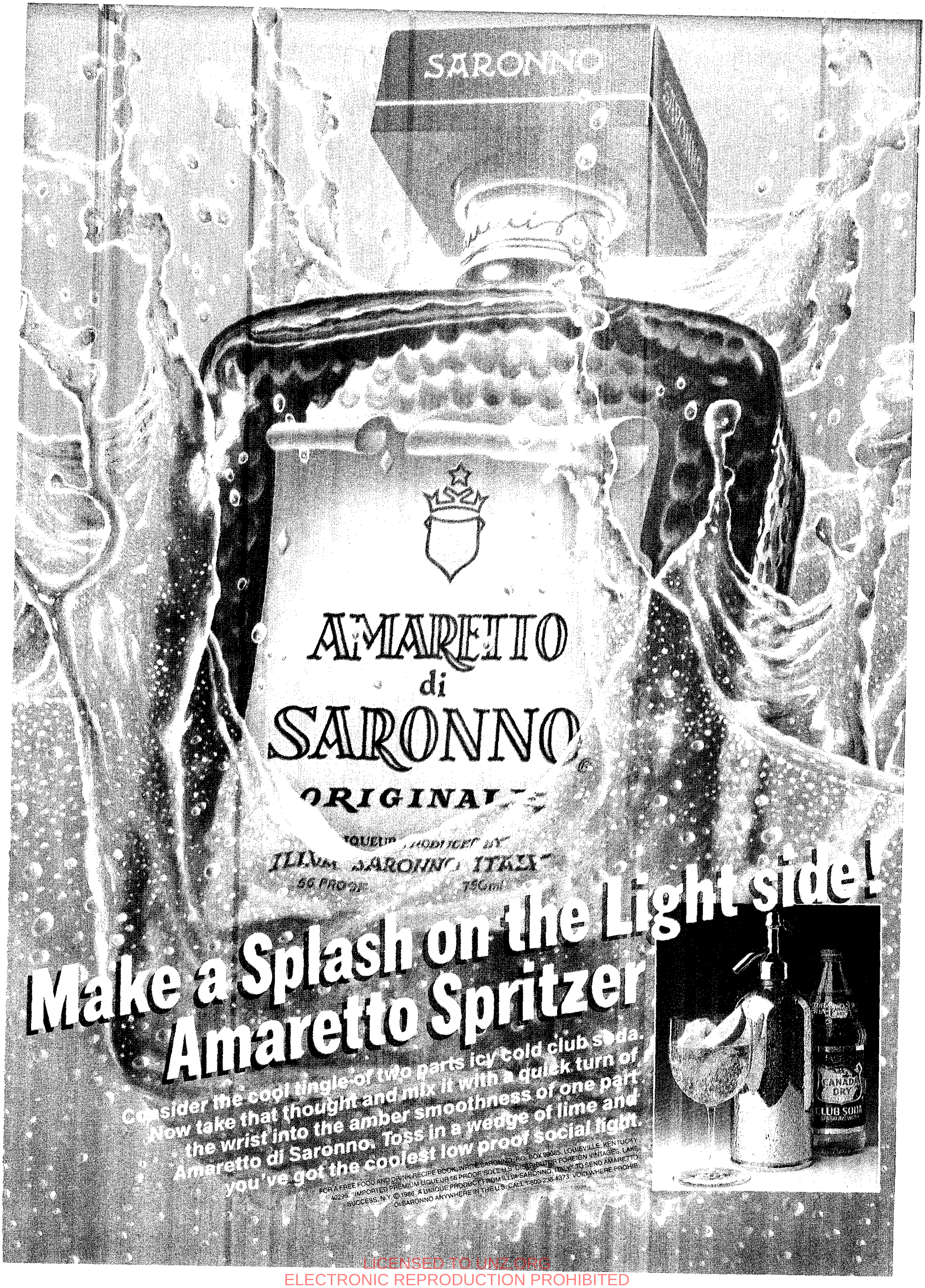
THAT MAY ALREADY BE HAPPENING. DESPITE HIS friendship with the American government, deposed Philippine president Ferdinand Marcos is facing such widespread outrage over his alleged abuses that there's considerable question whether he'll be able to hold onto his fortune. Good samaritans like Robert Hayes, who heads the Coalition for the Homeless, are at last being recognized and honored for their work. Americans are examining the social policies of certain companies, and some people and institutions are trying to invest "ethically," taking company policies into consideration before buying stock. The Council on Economics Priorities found that the total funds that had been invested on the basis of ethical considerations amounted to $40 billion by 1984, $100 billion by 1985, and $220 billion by its May 1986 survey. And, after years of battling the authorities, Roy Cohn has been disbarred in New York State for ethics violations.

Some people suspect that the reaction to today's immorality will itself be exaggerated. "I expect we'll see censorship before we see a lessening of obscenity," predicts Siegel. "We've already seen the emergence of the extremist religious right as a reaction against the erosion of all moral standards and a narcissistic society not bound by commitment or obligation," adds O'Hare, Fordham's president.

What will it take to straighten things out? A grass-roots movement, says Hoffman. "People feel an impotence, but at the same time a moral outrage because they don't know what to do about it. The press wouldn't be publicizing the Bhopal tragedy if it didn't think the public was receiving that with some outrage. I think a lot more people were horrified that Nixon's been allowed to come back into the limelight than applauded it." But CUNY's Professor Bensman thinks it may take "a depression or something that produces a genuine epic of service before things get better."

Others think that time itself will change the mood. "We go through rhythms in our society where our sense of commitment to public purpose and private interest alternates," says Arthur Schlesinger Jr. "There will be a revulsion against all this crookedness and scramble for the fast buck as, after a time, people realize there's something more to life. We've had leaders like Roosevelt, F.D.R., and Kennedy, when people have gotten fed up with such selfishness, and another such period is on the horizon. We're just in another cycle of American history—perhaps the late autumn of this down cycle."

Illustration: Culver. Hand-tinted by Bill Kobasz.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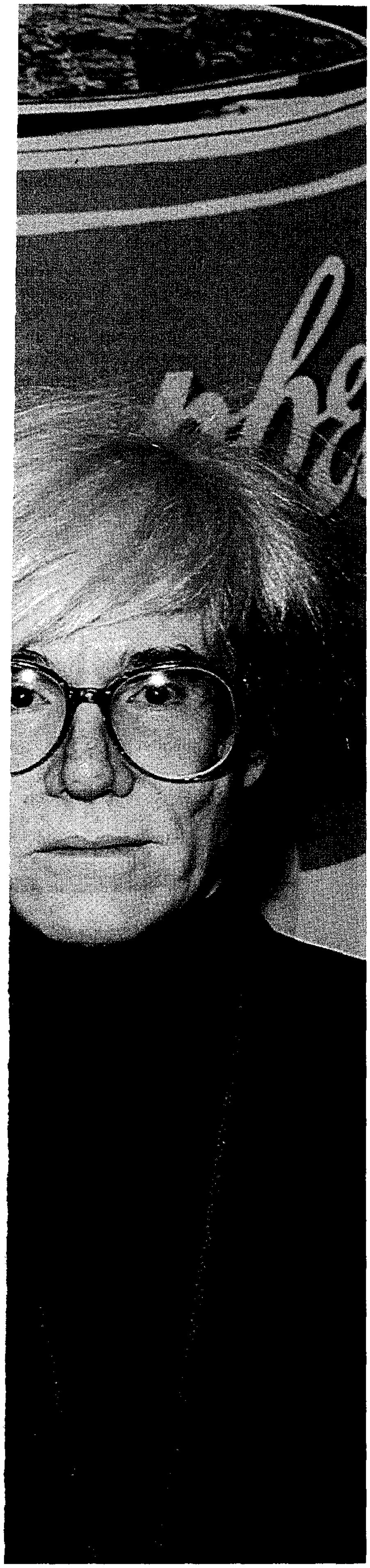


SHE'LL TAKE MANHATTAN

TAMA JANOWITZ'S TALES FOR THE EIGHTIES

BY

DINAH PRINCE

ON THE DAY BEFORE HER PARTY AT THE MILKBAR, Tama Janowitz was in a panic. Lisa E., who had organized the affair to celebrate Janowitz's new book of short stories, *Slaves of New York,* called to say she had just bought a new dress. It was long and blue and had big sexy cutouts beneath each breast.

"I was like, '*She's got a new dress?!*' " Janowitz recalls. "I *really* wanted one."

After Janowitz hung up, the 29-year-old author tried to tell herself she would be perfectly presentable. She could wear her black velvet miniskirt and the sequined top an ex-boyfriend had got her from fashion designer Stephen Sprouse in exchange for a painting.

"It was cute; I mean, it would have been fine," she says.

Janowitz's newest beau, a Texas oilman named Brady Oman, was in town for the party. When he heard about Lisa E.'s dress, he took Janowitz shopping in the East Village and SoHo.

"We ran all over looking at dresses," Janowitz says. "He took me into IF, and, I mean, they were really pretty. But $1,500 for some froufrou thing?"

Two hours before the party, Janowitz called Paige Powell, an advertising associate at *Interview.*

"Paige, I have nothing to wear!" she said.

Powell met the writer and her new boyfriend for dinner at Texarkana with an armload of dresses. In the ladies' room, Janowitz modeled a scarlet dress with one bare shoulder

I WANT IT TO BE LIKE, 'SIT DOWN AND SHUT UP, 'CAUSE YOU'RE GONNA READ WHAT I HAVE TO SAY.'"

and a tutu that billowed from her hip.

"She walked out in the dress, and it met with the approval of *everyone* in the restaurant," Powell says.

After finishing her steak, Janowitz headed to the party.

"Oh God, I tried not to be nervous and thought, Well, I'll just pretend it's a party for somebody else," she says. She descended the red neon-bathed staircase into the Milkbar and instantly became the center of attention. She was photographed by *Newsweek, Details,* and *NY Talk*. Patrick McMullan, a downtown paparazzo, posed her beside comedian Howie Mandel.

"I was like, I didn't know who the person was," she says. "Some geek who obviously didn't know who *I* was and didn't care to know who I was. But there he was, getting his picture taken with me. I said to him, 'Howie, I'm waiting for my left breast to fall out of my dress.' He was totally uninterested."

Back in her tiny Horatio Street studio apartment by 2 A.M, Janowitz and Oman folded out the couch and went to bed. A few hours later, the shower curtain collapsed in the bathroom. This set off a series of ear-piercing howls from her Yorkshire terriers, Lulu and Beep-beep. Finally, after everyone got back to sleep, the phone rang at 6 A.M.

"Some guy called looking for his boyfriend," she says, "thinking *I* had run off with his boyfriend."

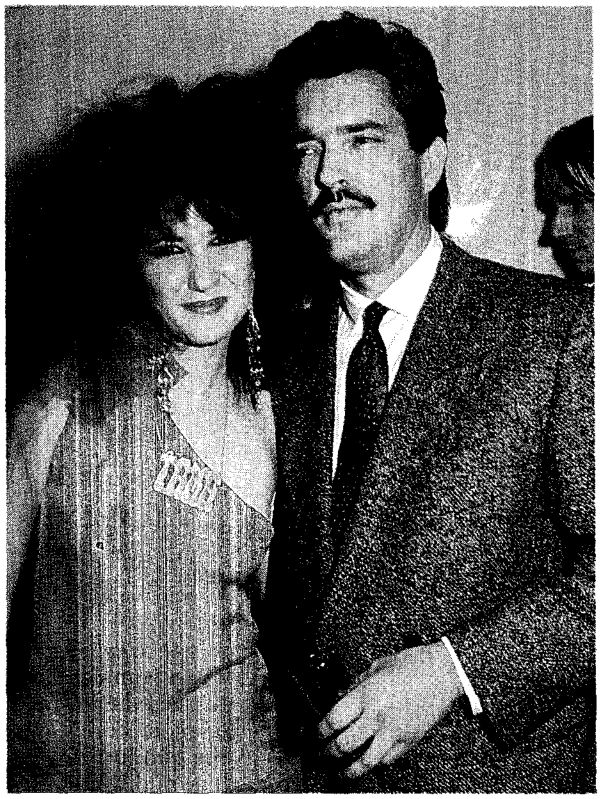
Such is the stuff of Tama Janowitz's life. She is just like the tragicomic heroines in her short stories, staged in the art and club scenes of New York. She is exotically pretty, charmingly wacky, and a magnet for calamity. Her apartment is in the meat district, around the corner from Florent. Her dogs have hairdos.

She wears black religiously. With her intense, mascara-drenched green eyes, wild masses of long dark hair, and ivory-white skin, she seems to be a kind of chic tart with a wallflower complex.

Once, she used a voodoo kit to get dates. At the Palladium, Area, Limelight, and the Milkbar, she turns up only for the best parties. Every week, she can be seen dining with Andy Warhol at Mr. Chow, Le Cirque, Indochine, Cafe Luxembourg, or Odeon.

Most often, however, Tama Janowitz can be found at her IBM Wheelwriter madly spinning the everyday details of her world into bizarre fictional vignettes zinged with her own special blend of deadpan wit and drop-dead style.

"I want to be entertaining and funny and real," she says. "I see the world slightly differently than everyone else, and I want to get that down. I want it to be like, 'Sit down and shut up, 'cause you're gonna read what I have to say.' "



WITH BOYFRIEND BRADY OMAN.

WITH THE PUBLICATION OF *Slaves,* Tama Janowitz could become the most talked-about writer of the year. Already, her name appears in downtown gossip columns. Movie people are begging her to write scripts. In publishing circles she has been heralded as the female Jay McInerney. At a reading at the Poetry Project at St. Mark's Church, she was introduced as the next Truman Capote. Although Janowitz says she aspires to be a more benign or at least discreet humorist—"the Mark Twain of my time"—the comparison to Capote is not wasted on her. For her book-jacket photo, the writer put on a pair of red Chinese silk pajamas and struck a pose on her sofa, with Capote's portrait for *Other Voices, Other Rooms* in mind.

"I remember that photograph was talked about," she says.

Her stories, published in *The New Yorker, Interview, Harper's, Mississippi Review, Spin,* and other magazines, reveal the odd nature of contemporary urban relationships. In one series of stories, Janowitz chronicles the life of Eleanor, a struggling jewelry designer in her late twenties, who moves in with Stash, a middle-aged graffiti artist. Eleanor becomes Stash's "slave" because she can't afford the rent in her Upper West Side brownstone. Janowitz writes, "I mean, I wasn't exactly earning any money. I thought I'd just move to New York and sell my jewelry—I worked in rubber, shellacked sea horses, plastic James Bond–doll earrings—but it turned out a lot of other girls had already beaten me to it."

In another story, she writes about Fred, a failing musician who gets perverse pleasure from walking up to women on the street and offering to take them shopping at Tiffany's. As Fred hunted his next victim, Janowitz writes, "a few weeks later, while shopping for artichoke-chocolate-chip ice cream at Di Roma's in SoHo, he saw another girl with skinny elbows and a wry, pixieish face. He looked over her shoulder; she was purchasing a can of cream-of-asparagus soup. 'Good choice,' he said."

Eventually, Fred gets banned from the Fifth Avenue store, and Janowitz ends the story with "He thought about asking women to shop with him at Harry Winston's, but his original enthusiasm had worn thin, his pleasure in women had dimmed, even his new musical compositions seemed to lack the old zip and snap."

Janowitz is a fearless writer. Her details are quirky, her language is lean, and her sentences sprint along with deceptive ease. The protagonists in her stories share with her a shyness and a sense of always being out of place. Although they try in earnest to fit in, they put on the wrong clothes or say the wrong thing or fail to grasp the subtle messages other people send their way.

Without ever taking themselves too seriously, her characters are alternately befuddled and intimidated by the daily

Photographs by Cynthia Larson.

DRINKING IN THE SCENE AT ANDY WARHOL'S STUDIO.

emotional and intellectual obstacle course that is Janowitz's New York.

"She's got a turf that she covers astutely," says Gwyneth Cravens, her editor at *The New Yorker*. "The voice is always of common sense, really, in the midst of all this nuttiness."

Her admirers range from writer Grace Paley to actress Swoosie Kurtz, from writer Frederick Barthelme to Stephen Sprouse. As was true with Capote, many of her devotees in New York read her stories with a certain titillation because of the way she uses real people, places, and events.

"It's fun to read about the people you know disguised under other names," says Warhol. "It's like, not a fantasy, but, I mean, somebody you really know and you can sort of read between the lines.... You'll probably be in her next book. I'm sure I'm coming up."

Whatever the appeal, Janowitz's stories have the ring of truth. A fan from Sioux Falls, South Dakota, felt compelled to tell her that she had read "Patterns" just hours after she was jilted by her lover. She wrote, "Your story struck a very resonant chord in at least one person, and sort of helped things, a little."

Janowitz coyly confesses that what is fact and what is fiction may be forever confused in *Slaves*. Her life is filled with strange coincidences. She says, "Sometimes they'll say something and I'll write it, and sometimes I'll write something and they'll say it."

A few months ago, she got a postcard from a fan in Montreal who was keeping up with the series of Stash and Eleanor stories in *The New Yorker*. The card was forwarded to Janowitz from her ex-boyfriend's apartment. It simply said, "Dear Eleanor, Leave Stash! Your concerned friend in Canada, Julie."

"Well," Janowitz said as she put the postcard back on her refrigerator door, "I had already left."

THE DAUGHTER OF A POET AND A psychiatrist, Janowitz was born in San Francisco and raised in Massachusetts. She developed a "writer's callus" by the time she was six. Her parents divorced when she was ten. Her mother, Phyllis Janowitz, raised Tama and her brother, David, on money from poetry grants. As a child, Tama often joined her mother at poetry readings. Afterward, the daughter would lampoon the other poets.

"I had to laugh—she was really very clever," Phyllis Janowitz says. "What she was objecting to was anything phony, pretentious, you know, saying nothing and trying to make it sound like something very important."

In 1973, Janowitz graduated from Lexington High School a year ahead of her class. She enrolled at Barnard College. "I thought that there is something glamorous out there in New York, but I'll never be a part of it," she says. "Like, I remember a girl who was like six foot tall and blonde, and she would be out every night and have limousines and stuff."

Janowitz immersed herself in writing. As a sophomore, she won a Breadloaf Writers' Conference scholarship. That year, she also found that she had a unique chemistry. "She was perspiring green," her mother says. Doctors were baffled. Eventually, the perplexing condition vanished.

As a junior, Janowitz took the Elizabeth Janeway Prize. She spent most of that year in London, where she dyed her hair purple and met Sid Vicious at a party in artist Andrew Logan's loft.

She graduated with another Janeway prize, the Amy Loveman poetry prize, and a *Mademoiselle* Guest Editor award. The guest editorship proved to be a disaster. "Unfortunately, they sent me on a fashion shoot and they asked me to iron a blouse and I put the iron down on the sleeve and the whole sleeve just melted and I burst into tears," she says.

That fall, Janowitz went to work as assistant art director in an ad agency in Boston. She lasted six months. "I didn't know how to use a T square, and glue was all over the place," she says. "I decided I wasn't cut out for a nine-to-five job."

In 1978, she won a fellowship to the M.A. program at Hollins College, in Virginia. There she wrote *American Dad*, a calamity-packed novel narrated by Earl Przepasniak, the son of a libidinous psychiatrist and a scatterbrained poet. Janowitz sent portions to editors under the name Tom A. Janowitz. *The Paris Review* accepted a section. "Tom got letters from

THE SCENE "WAS LIKE GETTING TO GO TO THE MOVIES, ONLY YOU COULD WALK AROUND AND BE IN IT."

these women editors in New York—'Whenever you're in town, let's have lunch,' " she says. "But Tama hadn't gotten anything like that."

G. P. Putnam's Sons eventually published the book under her real name in 1981, and it got favorable reviews. By that time, Janowitz had written two plays at the Yale School of Drama, completed another novel, and won a fellowship to write at the Fine Arts Work Center in Provincetown. At one point, her hands swelled because she was working so hard.

WITH MOTHER PHYLLIS JANOWITZ.

THE FANFARE OVER THE FIRST book subsided. Putnam's didn't pick up the option on her second novel. When her agent made no effort to sell it elsewhere, Janowitz got a new agent, who enthusiastically sent it to eighteen houses. No one was interested. She switched agents again and plunged into her third novel.

"It just made me realize that having a book come out doesn't change your life," she says. "You have to get up in the morning and sit at the typewriter."

In 1981, she won an award of $12,500 from the National Endowment for the Arts. She got a $690-a-month apartment on the Upper West Side. "The art thing was just starting up," she recalls. "And I started meeting artists."

At an "Art on the Beach" exhibit, Janowitz met Ronnie Cutrone, a painter who had worked at Andy Warhol's studio. He wore a ponytail and a leather jacket. The following June, Janowitz moved into Cutrone's Westbeth apartment. She was broke. Her agent couldn't sell her fourth novel, and she was wading into her fifth. "I wasn't paying rent, but I was buying groceries," she says. At night, Cutrone took her to art openings and clubs. She remembers feeling "invisible."

"I was nobody, I was the girlfriend of the artist who was pretty famous," she says.

The scene had peculiar excitement and a "movie-set quality." She says, "None of it seems terribly three-dimensional. . . . I mean, there's an aura in New York of things being not quite real." In time, she knew all the downtown characters. "Each one had a different role," she says. "There'd be like the current artist of the month, the disc jockey, the person who happens to own the best club of the moment, the latest restaurant. . . . It was like getting to go to the movies, only you could walk around and be in it."

Despite the odd hours she sometimes kept, Janowitz always got out of bed in the morning and went right to the typewriter with a cup of strong coffee. During 1984, she put her fifth novel in a drawer. "I just thought, Look, I just can't keep doing this," she says. She decided to try her hand at a few quick short stories.

She became a human video camera, picking up snatches of conversation, zeroing in on the odd hat or a new item on a chic menu. Each night, before climbing into bed, she would try to decipher her scrawls from a notebook, cocktail napkin, or matchbook.

After two weeks of this, she settled at the typewriter and turned out a story in two or three days. "And I'd work in all the notes," she says. "Something was happening unconsciously all that time, and I'd somehow have a story, and I'd have all the details."

With this method, Janowitz found a strong, startling new voice. Her writing ripped along with a raw vibrancy and sly humor. The characters breathed.

"It's this sort of blind energy," says Frederick Barthelme, who brought Janowitz's stories to the *Mississippi Review.* "It's this sense of willingness to do anything to get some humanness on the page. It's the willingness to pull out all the stops."

At times, Janowitz's stories have the rough-cut quality of the videos that downtowners often make of themselves. "She's a little bit sloppy; however, she is gifted," notes Janowitz's former teacher, the writer Elizabeth Hardwick. "It's not Chekhov. It's Tama Janowitz."

In her own defense Janowitz says, "I'm never interested in being a polished, perfect type of writer. What interests me much more is getting the energy out. I mean, there's like Flaubert, with his perfect book, or there's like Balzac, with his mad stories. I mean, I'm not a Balzac fan, but I'm saying if I was going to fit into a category, I'd rather be somebody that's got all the stuff down there."

JANOWITZ SLIPPED HER STORIES into manila envelopes and mailed them to magazines. Some came back with rejection slips; others sold. In December, after she had written more than 600 pages of short stories, *The New Yorker* published "The Slaves in New York."

"To get into *The New Yorker,* I mean, it wasn't my dream," she says. "But, as it turned out, it just changed everything for me. . . . People seem impressed with it."

Crown struck a deal with her for a book of short stories. People congratulated her at parties. *Interview* wanted her fiction.

"It made my boyfriend really mad," she says. "Well, the relationship didn't last much longer after that."

Although she continued to live and work at Cutrone's apartment, she recalls that the atmosphere was trying. In a story called "Physics," she wrote, "Sometimes I felt as if I were the sole member of the Bomb Squad: I had to defuse Stash." One night in June, a fight erupted at the Purple Barge and escalated later at home. Janowitz fled with a suitcase. In the weeks that followed, everything seemed discombobulated.

"I was just hysterical after the breakup with Ronnie, just hysterical," she says. "Like, I would cry for twenty minutes and I would look at my watch and it would have stopped twenty minutes. And it was the weirdest thing. I would put toast in the toaster and it would shoot across the room in flames. I mean, everything electrical was just going all wrong. One answering machine after another blew up. I'd get in elevators and they'd break down."

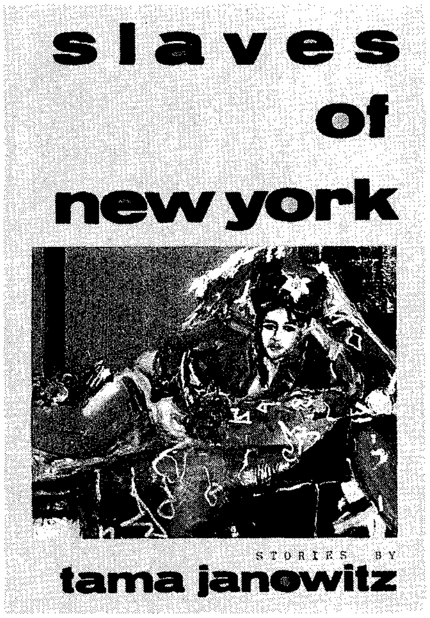
BY AUGUST, SHE HAD SETTLED with her dogs into the ten-by-thirteen-foot apartment she still lives in. She put up a four-by-six-foot portrait of herself, moved in a black sofa bed, and set up her typewriter. "I thought about going to an acupuncturist to get my yin and yang straightened out," Janowitz says. "But suppose I lose my ability to write when I'm in balance?" For inspiration, she picked up works by Saul Bellow, Grace Paley, Vladimir Nabokov, as well as the *Weekly World News*. Two more Stash-and-Eleanor stories emerged.

"Each writer has something that they can figure out what they can do," she says. "I think mine is sort of being funny about the social conditions and mores of the time we live in."

In "Patterns," Eleanor seeks counsel from a psychic about her crush on a fashion designer whose sexual preferences are unclear. After the story ran in *The New Yorker*, a neighbor told Janowitz that a psychic actually lived on her floor. Meanwhile, the writer met a man reminiscent of the designer in her story.

"It all starts getting very confusing," she says.

In the process of writing, Janowitz says, her characters become hybrids. "You take the way this person looks, and someone else's profession, and someone else's apartment, and you throw something else in, and it's the amalgamation of all these things," she says. "I think all writers do that."



A FEMALE JAY McINERNEY?

Over dinner at the Mark, she talks in fast runaway sentences. Her long, slender hands seem to have a life of their own as they accidentally send a swizzle stick flying or nearly knock a glass to the floor. Although the rate of calamity seems to have slowed lately, odd and unexpected things still happen, such as the recent demise of her big leopard-fur belt.

"I was getting ready to go out one night, and the whole thing jumped off my waist and threw itself into the toilet," she says. "I hung it out to dry, but the fur fell off in big patches."

The writer's characters also suffer fashion catastrophes. In "Patterns," Eleanor also designs hats. Janowitz writes, "Some looked like pancakes, others looked like pizzas, some like cheese soufflés—made of the kind of brocade used on chairs. And they were decorated with small skulls in the front.... I had found most of the fabric for the hats in a garbage dumpster in SoHo.... When I wore one of the hats... to a party, someone pointed out that there seemed to be a couple of moths flying around my head. The man I was talking to pulled apart two of the cobra's coils...the hat was infested."

ORDINARY LIFE FOR JANOWITZ IS never quite ordinary. On a typical afternoon, she inspected the red silk pajamas in nearly 50 Chinatown shops to find the perfect outfit for a pajama party at the Palladium. Another day, she was berated by a cashier at the St. Lukes Church thrift shop for buying *What Makes a Woman Good in Bed.* Janowitz did not bother to explain that she was researching a novel about a *femme fatale.*

"Don't worry, I'll put it to good use," she remembers saying. "And I was like, *no,* I didn't mean to say that."

Perhaps the most regular event in her life is her weekly blind date, arranged by Powell. On these nights, Powell also finds dinner partners for herself, Andy Warhol, and a few other friends. At these meals, Warhol and Powell have noticed, Janowitz has a habit of making countless trips to the ladies' room.

"I think Tama's really kooky," Warhol says. "Every time she goes to the bathroom, she comes back and her hair's

WITH HER YORKSHIRE TERRIERS, LULU AND BEEP-BEEP.

Hair and makeup by Suzanne Rodier.

I MUST SAY THAT SINCE I GOT THE VOODOO KIT FROM MY MOTHER, MY LOVE LIFE HAS IMPROVED."

higher. It gets higher and higher and higher."

Over the winter, Janowitz got a voodoo kit from her mother. There was a special oil for her bath, a pink candle and incense to burn, a book of chants, and a "love powder" to rub on her chest. She quickly discovered the powder was no ordinary talc.

"You rub it on your chest and it was this indelible red," she says. "But I must say that since I got the voodoo kit from my mother, my love life has improved."

In February, Janowitz got a call from Brady Oman, the Texas oilman, who wanted her to write a screenplay for his new company, Civilized Dog Productions. She wasn't interested. Oman flew to New York.

"Just give me five minutes," he said.

They met at the White Horse Tavern. By the end of the evening, Janowitz had agreed to do a treatment and Oman was courting her affections.

As *The New Yorker* and *Interview* continued to publish her stories, *NY Talk* gave her a regular column. *Vanity Fair, GQ, Mademoiselle,* and *Spin* asked her to write articles. And for the first time in ten years, Andy Warhol was inspired to make a movie. He optioned the series of five Stash-and-Eleanor stories.

IN APRIL, CROWN MADE ARRANGEments for the author to start promoting *Slaves of New York.* Janowitz arrived at her publisher's offices wearing rainbow-colored eye shadow and a silver Stephen Sprouse jacket. She was joined by artist Wendy Knox-Leet, who wore a gem-studded Statue of Liberty coat, and jewelry designer Karon Bahari, who had on a lime-green Stephen Sprouse mini-dress.

All three put on SLAVE OF NEW YORK banners and set out in a taxi to do Janowitz's idea of a book tour of midtown Manhattan.

"The point is, I want to get it to people who wouldn't necessarily know about it," Janowitz instructed.

All afternoon, the women jumped from the car to hand out excerpts of *Slaves* to strangers. In the Daily News lobby, a guard immediately shooed them out the door.

On East 42nd Street, Janowitz approached a man striding by in a three-piece suit. "Want one of these?" she asked. The man smiled and took the excerpt. A bicycle messenger stopped for a copy.

Next, the trio invaded the Oyster Bar. Janowitz sneaked up behind a dapper executive type and left an excerpt beside his bowl of chowder. Minutes later, the maître d' angrily herded the women out, muttering, "Lousy freaks!"

At the Four Seasons, Janowitz removed her banner so she would be less conspicuous. She persuaded a waitress to deliver a single copy to a random table.

On the street, several people asked for autographed copies in front of Gucci and Henri Bendel. Outside the Yale Club, people passed the writer by. "All those rejections from straight-looking men," Janowitz said. "It's really heavy."

ALTHOUGH JANOWITZ IS BASHFUL, she is brazen when she has an audience. Earlier this year, the writer put on a shimmering blue Kenzo dress, strode to the podium at the BeBop Cafe, and began reading "Modern Saint #271": "After I became a prostitute, I had to deal with penises of every imaginable shape and size.... Some crabbed, enchanted, dusted with pearls like the great minarets of the Taj Mahal, jesting penises, ringed as the tail of a raccoon; fervent, crested, impossible to live with, marigold-scented..."

In April, she arrived at the Collegiate School wearing a $3 orange suit to read for an assembly of adolescent boys. "Something was telling me not to read the penis story," she says. "Two hundred and fifty pairs of eyes were like, staring at my legs."

Instead, she read "You and the Boss," a story about disposing of Bruce Springsteen's wife and taking her place; "Lunch Involuntary," about a crazy person eating in a cafeteria; and "Case History #4: Fred," about the man who gets kicks taking women he meets on the street shopping at Tiffany's.

She got the biggest laugh during "Fred" with the passage "He felt he had never been more aroused, more attuned to life, than he had been in that hour and a half spent in Tiffany's. Yet obviously this was not normal. He remembered reading about how when Nietzsche, the famous German philosopher, was fifteen years old and in boarding school, a sadomasochistic nymphomaniac countess snuck into his dorm room late one night dressed as a man and beat him until she was sexually aroused enough to make love..."

"I know that they thought they had hired this serious literary writer," she says. "And a total lunatic showed up."

AS TAMA JANOWITZ EMERGES AS A celebrity in New York, she frets over her wardrobe. "You can go one place," she says, "and be perfectly acceptable, and turn around and go into another place and you are absolutely, you know, in the wrong place at the wrong time in the wrong look, and nobody would speak to you and nobody knows you."

Before a party for photographer Matthew Rolston, Janowitz called Paige Powell four times for advice on her outfit. She finally arrived in a pair of black baggy linen pants, a wrinkled cream shirt, and a gold lamé jacket covered with graffiti. She mingled with Val Kilmer and Stephen Sprouse.

"It was okay with the gold jacket," Janowitz says, " 'cause it looked like I was deliberately trying to be a mess."

On another night, she put on a big black T-shirt, tight black pants, and pink boots for an investment banker's birthday at the U.N. Plaza. Other guests had blond coifs and wore floral silk ensembles.

"I thought I'd be more acceptable if I told them I had Yorkshire terriers, but I wasn't," she says. "I mean, there were people like Joey Heatherton at this party."

Each day in the city presents Janowitz with fresh material. An officer from Manhattan Supreme Court phoned her not long ago to say that Richard, one of her blind dates, was sequestered; he asked if their lunch could wait.

"Well, Richard, my God. Tell him for him, lunch can always wait," she remembers saying. "No, I didn't mean that. Of course, I'd like to have lunch with him, but I don't mean it can wait forever...."

"I'll make it romantic," the court officer said.

She jotted it down. "I don't know what I could use it for, but I wrote it down," she says.

As Janowitz reads reviews of her book, makes plans for a Princeton University fellowship, completes a film script, shops for a co-op in the East Village, continues to date her Texas millionaire, accepts scads of party invitations, and poses for photographers, she keeps on working. She knows that all the attention could vanish as quickly as it came.

"If next year nobody can remember my name, I can still work hard," she says. " 'Cause I know how to work hard. If nobody likes my next book, I'll put it in the drawer and I'll write the next book." ■

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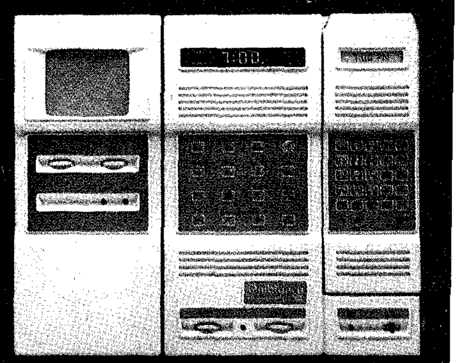
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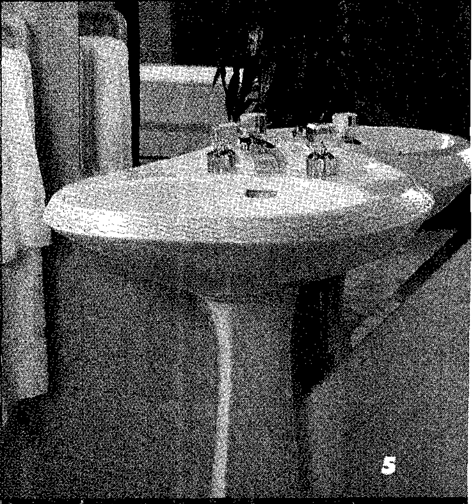
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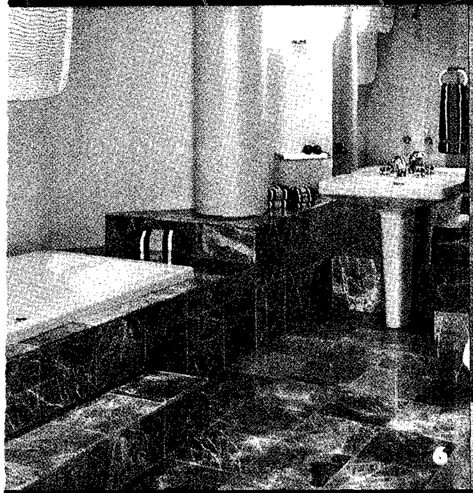
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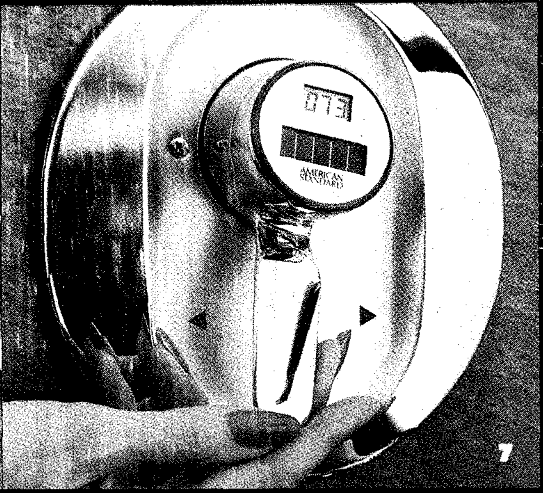
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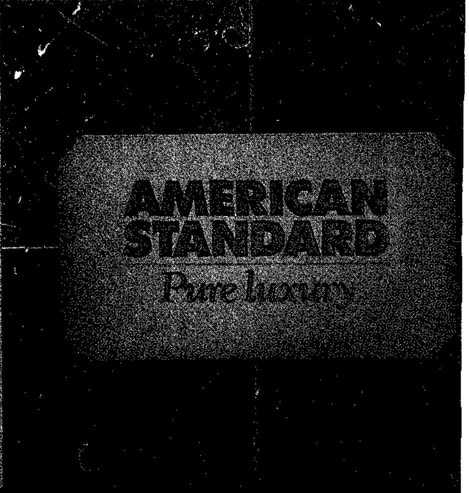

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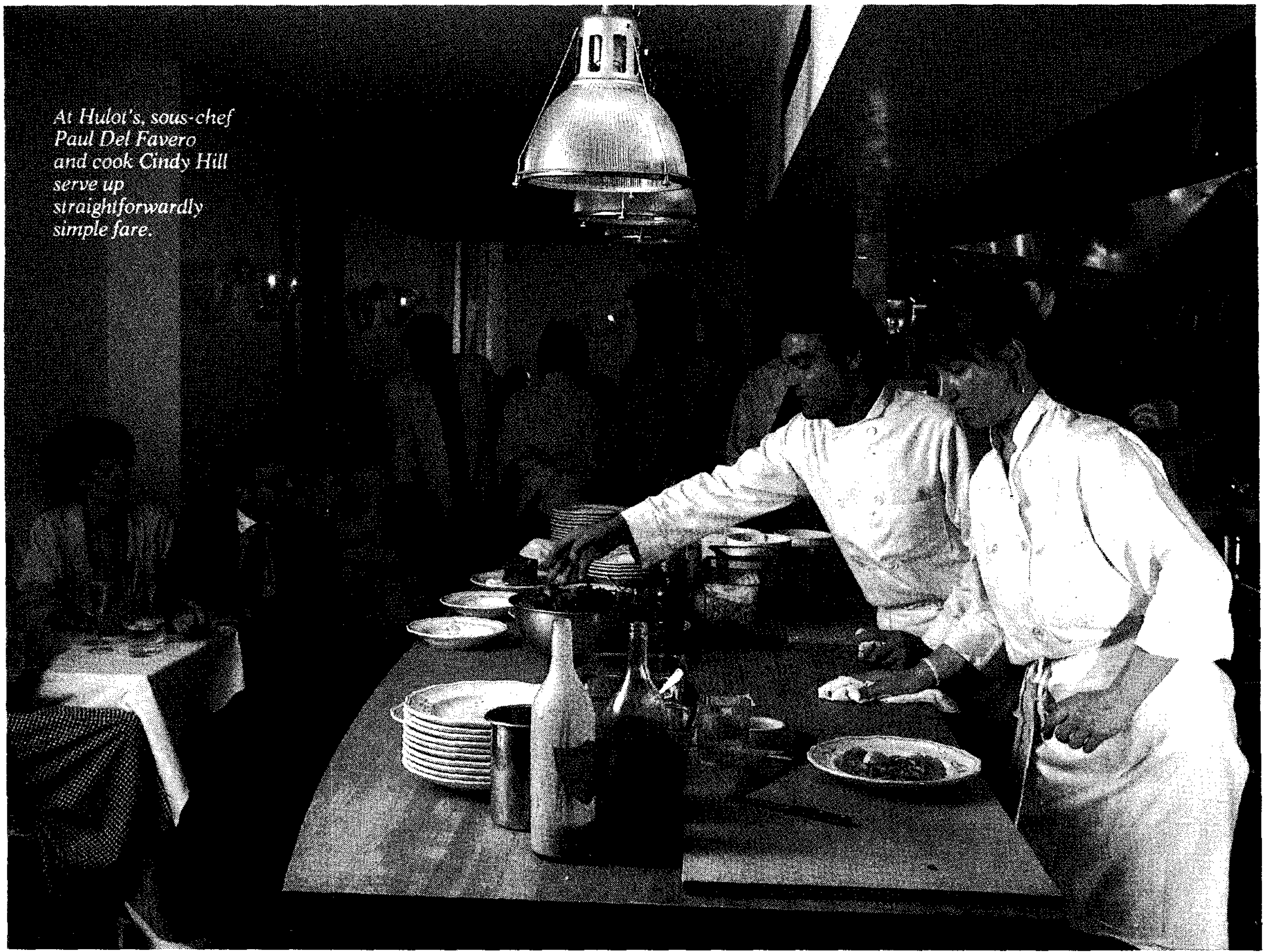
BEAUCOUP de BISTROS

SIX NEW SPOTS THAT DON'T LIKE IT HAUTE

BY GAEL GREENE



At Hulot's, sous-chef Paul Del Favero and cook Cindy Hill serve up straightforwardly simple fare.

PHOTOGRAPHED BY TED HARDIN

IT'S NOT THAT THE AVERAGE IMPRESSIONABLE, curious, amiable New Yorker wants to give up seaweed ravioli with pomegranate seeds or blue corn pancakes with red-snapper chili. It's just that our taste buds are taxed by cuisinary overreach. For a long time, there have been mutinous mutterings in the feeding trade, and the word one hears muttered is . . . "bistro."

We are witnessing a bistro backlash, a downwardly mobile statement. An answer to the grand cafés, the menus with 112 items from 78 nations, the tortured edible still lifes, the insolent matings of bird and beast with exotic fruits. Technically, as Larousse has it, a bistro is a bar. But in the delicious cross-pollution that sends distorted meaning back and forth across the Atlantic, the word has come to signal simplicity. I think of roast chicken and mashed potatoes, navarin of lamb, steak frites, waiters in long aprons, gentle prices. The mouth waters at visions of pig's feet, brains in brown butter, cassoulet, rabbit stew, the perfect crème caramel.

A much-traveled friend insists a bistro must be bright. That's a brasserie, I reply. A thoughtful architect contends it's not a bistro if you can read the menu without a cigarette lighter. Indeed, it isn't a classic bistro unless the menu is handwritten, illegible, and mimeographed in purple. "It must be all hard surfaces," he continues, "noisy, with bad ventilation, an active bar, chairs with Naugahyde seats, tablecloths in colors from the palette of a ladies-underwear designer, and waiters in medium aprons and bow ties." On some or all of these counts, the ventures that follow may not be technically bistros . . . but they're blowing in the backlash.

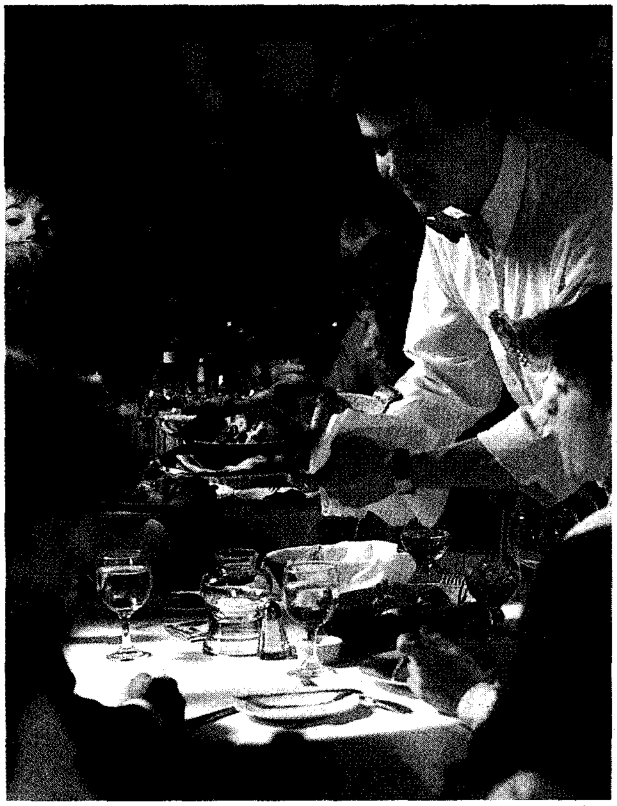
'WELL, OF COURSE I want to know what's new and wonderful," I told my haute cuisine connections when I arrived in Paris last April. "I'll eat kidney fritters with prunes and deep-fried kale if you say so. But tell me where to go for food like that at L'Ami Louis."

"But there is nothing like L'Ami Louis," they insisted. It is unique. Everyone's favorite bistro. "Nothing even comes close. Forget that you have already reviewed it," my friend with a once-a-week L'Ami Louis habit urged. "The old man is 86 now and who knows how long . . ."

Shaken to the depths of my professional neophilia, I returned to the dingy ancient landmark, succumbing to the obligatory slab of foie gras, plump snails in their garlicked craters, perfect chicken, and a redundancy of potato—deep-fried strings and crisp potato cake confetti'd with enough raw garlic to hold off a platoon of vampires. I was happy just to fall hopelessly in love again.

But simply worshiping at the shabby little shrine in Paris's dowdy 3rd Arrondissement wasn't enough for David Liederman. He wanted to take home a doggy bag. Rash and obsessed—knowing only too well he could easily make more money opening a dozen new cookie shops—he and his wife, Susan, shuttered their six-year-old Manhattan Market to rip down its cool gray walls and lacquer everything red. Voilà! **Chez Louis,** not a copy—no one could hope to reproduce L'Ami Louis's odd perfection—but a kind of homage.

Clearly, pure and classic L'Ami Louis just wouldn't play in the cholesterol-and-fitness-obsessed eighties. So nine out of ten lunchers are ordering fish—seafood salad, grilled rouget or roasted red snapper—and asparagus with chervil vinaigrette. But after dark, New York is rediscovering meat-and-potatoes. And there is David in his embroidered chef's whites, carving the fragrant baby legs of lamb, juicy roast chicken—rosy and cooked clear through—and giant steaks, enough to feed a family, everything wreathed in a sweet haze of herbs and garlic.



CHEZ LOUIS: *A Manhattan homage to Paris's L'Ami Louis.*

The grand metamorphosis is not without its flaws—the occasional overcooking of poussin or fish, a wimpy hollandaise, less-than-earth-stirring escargots, and a scattering of servers who act as if they just got off the bus after flunking out of junior college, eager and unformed. But at this moment, I can't think of a kitchen in town that does anything more wonderful to a potato than Chez Louis's, with its glazed crunch of potato cake. The shoestring onion fries are sublime and the roast chicken is supernal. The shiitakes of summer do not have the wanton voluptuousness of cèpes in fall, and it would be nice if the whole roasted garlic cloves were soft so we could scrape them onto David's wondrous crusty baguette. Agreed, the livers of upstate New York ducks, no matter how diligently overfed, will never match the richness of goose liver from Landes, but the foie gras here is delicious on toasted brioche.

Two kinds of cherries and beautiful berries come from a neighbor's farm in Fishkill. Soon, peaches from the same farmer, District Attorney Robert Morgenthau, will be gracing hot fruit tarts. Sorbets can be intense—the lemon seems especially soothing—but for those not already numbed by excess, there is a deep, dark, compelling chocolate cake and oodles of David's Cookies. For two to wallow like this—foie gras included—could cost $90 to $100, but even now, with the dream still in development, I doubt trenchermen will complain.

There is nothing in New York quite like Chez Louis. A month ago, the Liedermans took their chef, Richie Gaimaro, with them to Paris to orient his taste buds. And Antoine Magnin, keeper of the flame at L'Ami Louis, shared the secret of his fuel—oak floorboards. "My floor guy was thrilled to clean out his warehouse," David reports. "It burns fast. It burns hot. No one else is as crazy as I am. I'm going to be here till we get this perfect."

Chez Louis, 1016 Second Avenue, near 53rd Street (752-1400). Lunch, Monday through Friday 11:45 a.m. to 3 p.m.; dinner, Monday through Saturday 6 p.m. to midnight. A.E., C.B., D.C., M.C., V.

SINCE YOU PRACTICALLY HAVE to cash in a certificate of deposit to finance the free-range chicken at Jams—where the kitchen is better than ever—it's positively philanthropic of Jonathan Waxman and Melvyn Master to have opened **Hulot's,** a tiny canteen for penny-pinchers just a few blocks south on Lexington.

Hulot's chickens are admittedly un-

VILLAGE ECCENTRIC: *At La Bohême, you'll find crazy-legged barstools, Medusa-like light fixtures, wonderful pizzas, delicious soups, excellent chocolate mousse—and a warm welcome.*

derprivileged—captives of modern technology—but they can be crisp and juicy. Fish is respectfully seared, whether grilled or sautéed. Soups are often healthful—lush with the green of spinach or escarole—and homey, perhaps perfumed with basil. And the staff moves with a measure of grace.

A third partner here, Gerard Oliver, is French. Maybe that explains the menu's rigidly untranslated French. Yet the savor is undeniably American, the open kitchen, California. There will be no design awards here. A swath of chintz in the rear, rattan bistro chairs, pastoral pottery, a giant poster for *Mr. Hulot's Holiday* cut into four pieces, each quarter framed and hung—Hulot's feet in the back, his head up front. That's it.

LA BOHÊME: Patronne *Pari Dulac with the splendid, snail-studded Gitane pizza.*

It took a while for the kitchen to gather confidence. At first, everything seemed pallid, too timidly seasoned. But well-heeled East Siders, lured by Hulot's pedigree, seemed happy to find straightforward simplicity at comparatively gentle prices—entrées at $16 to $20 seem modest next to Jams'. But when the liquor license comes through, it won't be difficult for a hungry duo to spend $100 for dinner.

Happily, the kitchen is stronger now. At a recent uncrowded lunch, tarragon-scented salmon is buttery perfection, and simple calf's liver arrives nicely glazed and pink at the core. At dinner, a roasted red pepper, zucchini, and tomato salad cries for tastier tomatoes. But skillful grilling has truly graced the tuna—it's rare as requested, delicately charred but not toughened, brilliantly accented with herbs, tomato, and olive. Tender, tasty entrecôte, crowned with marrow, sits in a good red-wine-touched glaze. The julienne-potato cake is crisp and delicious. And a browned and meaty slice of halibut comes with a splendid gratin of cabbage.

There was always great chocolate mousse. And now the pastry seems to be improving, too. A seal of chocolate lurks under the crème pâtissière of a blackberry tart. Veins of raspberry ennoble a rich chocolate terrine. And a fresh-apricot tart is perfection.

Hulot's, 1007 Lexington Avenue, near 72nd Street (794-9800). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 6 to 11 p.m. A.E., D.C.

CAN A BISTRO SERVE GOAT-cheese-stuffed potato skins? Must a bistro be French? My very proper French friend tells me his favorite bistro is Mariel Hemingway's Sam's. If "bistro" is essentially an attitude, **La Bohême,** eccentric and charming, definitely fits. I love everything about it except most of the entrées.

The compact quarters are witty and warm, whimsy from the playful imagination of designer Sam Lopata: crazy-legged barstools, white stucco walls with abstract splashes of bright paint, fat, exposed ducts wrapped in sunshine yellow, Provençal pottery and printed napery, light bulbs on cords emerging, Medusa-like, from giant colanders—and doors that open to the street.

She greets, she clears, she brings gifts of mini-pizzas, she flatters, she cajoles. She looks like Mildred Pierce in squared-off red gabardine and high heels. "She can only be French," the Rocky Mountain Sybarite marvels. But she is Persian, Pari Dulac, wife of a French restaurateur, *la patronne* here. Her enthusiasm is contagious. "We have the best pizza in New York," our waiter boasts. "And there are four little olives, so watch out for pits." He returns with pepper-steeped olive oil from Provence. "Shall I? Just a small splash." And it's heavenly. Not even little rubber-band shrimp can spoil the thin-crust seafood pizza. But they are all wonderful—ham-and-artichoke-decked Bohémienne, salty Minetta with capers, olives, and anchovy, bizarre snail-strewn Gitane.

The kitchen has more good moments—fine string-bean salad, delicious soups, wonderful ratatouille, a tasty confit of duck, excellent chocolate mousse—and as time goes on, the list seems to grow. The seafood casserole wavers—now intense and delicious, now overly sedate. Liver with a glazed edge of sweetness could be less cooked, as requested. A flattened Cornish hen should be juicier. Steak au poivre is a challenge of chewiness. Nouilles bourguignonne is a disenchanting toss of noodles with snails. The cakes are fluffy and sweet, the mushy apple tart is a conspiracy of mediocrity.

And yet La Bohême's fey charm beckons. It respects the bistro price line—pizzas $8 to $9.50, pastas and entrées $8.50 to $14.50. With just a bit more reserve, Pari Dulac could be the Sirio Maccioni of Greenwich Village. And the pizzas are delicious.

La Bohême, 24 Minetta Lane (473-6447). Open Tuesday through Saturday 5:30 p.m. to 1 a.m., Sundays noon to 11 p.m. A.E.

Chapiteau SUFFERS A SERIOUS identity crisis. It looks as though someone wanted to hire Sam Lopata but, money being short, asked seven friends to take one wall each and do . . . whatever. How else could such a crazy quilt emerge? Name a design trend—you've got it here. Brightly colored abstracts, pale-pastel murals, rec-room gray cement, half a pediment, columns without bottoms, columns without tops . . . and a plaster-of-Paris plant at the door.

The menu is contemporary French. That allows for ravioli with lobster and a faintly watery tuna carpaccio. But the chef has a few Oriental tics, too, wanting to marinate a perfectly good entrecôte in soy sauce and serve it studded with sesame. Still, a special appetizer described as seafood cassoulet proves to be luscious fruits de mer in a rich cream sauce with no beans in sight. And the juicy boiled beef Jean Lafitte with its fine bouquet of root vegetables would definitely be worth a long trip downtown if someone would remember to season the broth.

Wonderfully creamy old-fashioned céleri rémoulade, delicately crumbed and sautéed disks of Montrachet in an olive-dotted salad, good medallions of veal, and the pleasant but odd sweetness of grilled lamb chops Provençale could make Chapiteau welcome in the neighborhood. Indeed, a recent lunch in almost total privacy (only one other table is occupied) is surprisingly good—a lively seafood salad, a grilled guinea hen astonishing in its flavor and juiciness, and sautéed turbotin, simple and delicious. Perhaps Chapiteau will find its audience nearby—even at $85 or more to feed two. But if I were investing $15 in cab fare, I'd taxi on to the Gotham Bar and Grill for Alfred Portale's spectacular cooking, just a few blocks away.

Chapiteau, 105 West 13th Street (929-8833). Open daily. Lunch, noon to 3 p.m.; dinner, 6 p.m. to midnight. A.E., C.B., D.C., M.C., V.

Sel & Poivre TRIES TO LOOK LIKE a bistro. It bares lots of hard surfaces for noise to bounce off of. There is dark wood halfway up the walls and a great old mahogany sideboard. But the waiters are a bit too modish in their smart red ties. The room is too clean. The prices are too greedy. Good grief—with a little care, you could eat at Le Cirque, just a fast dash away, for the $100 that two of you might drop here. Perhaps New Yorkers in this Zip Code don't notice price anymore.

But to me, $18.50 for stuffed chicken seems outrageous—unless the chicken happens to be stuffed with $10 bills. Not that the food is seriously insulting here, though the wimpy bread definitely is. Bland layers of vegetable terrine are saved by the zest of a rich mustardy sauce. And the sizzle of hot melted butter being poured over soft-shell crabs just before serving enchants—if you don't mind your crabs slightly burned. A pâte à choux puff filled with chicken and mushrooms in cream—"bouchée quatre-temps," says the menu—is safe for an invalid. Sorrel soup is curiously bitter though elegantly presented, and four little anthills of caviar on crème fraîche in a delicate pastry tart is not cooking, it's assemblage.

Yet friends assure me they love Sel & Poivre, especially the tiny lamb chops haloed with minced parsley and garlic in their ruffled paper panties . . . and *most* especially, the soufflés. Choose apricot or intense raspberry. The waiter slices off the proud cap and spoons in whipped cream. Very good indeed.

Sel & Poivre, 853 Lexington Avenue, near 64th Street (517-5780). Dinner, Monday through Saturday 5:30 to 10:30 p.m. A.E.

IF YOU DON'T LIVE IN TRIBECA, **Tapis Rouge** may loom as another costly trek not quite worth taking. Touted as a "charming new French bistro," it has a menu that's short and sweet and bistro-familiar. But the tab to feed two is easily $100—wine, tax and tip, everything included. Clearly, that's to finance the glitz—acres of tile, mirrored and shimmering black, with black lacquered columns and a bright red runner, the *tapis rouge*, stretched the length of the room.

Early on, Tapis Rouge seemed doomed. Its dim light was painful to the eyes and its handsomely mounted food was pallid to the taste buds. But things have definitely brightened. Returning, I don't realize it at first—pain registers, the absence of pain doesn't—but the wattage is kinder to my eyes. And the chef has found the salt. Someone has lent him an onion or two. The food is better—not great, but good enough if it weren't quite so pricey. Namby-pamby bread has been replaced with whole wheat, crusty and addictive. Deliciously greasy little squares of quiche and tomato-sauced pastry rounds—an offering with drinks—beguile. Plump and perfect oysters swim in a buttery broth with islands of potato and quirky pickled onions. On a scale of one to ten, the lobster bisque rates a seven. I'm bored with wan seafood timbales that taste like Pablum, but a salty sauce dotted with salmon roe perks up this salmon mousse. Bitterness mars the mozzarella di bufalo, but the inevitable crumbed-goat-cheese salad is delicious.

Grilled guinea hen or a simple roast chicken would have to be more pleasing than bland stuffed chicken breast. Steak au poivre could be infinitely more peppery, but its flavor and tenderness cannot be faulted. Alas, the julienne-potato cake is sometimes raw in the middle. A little garnish of tomato and eggplant can be ethereal.

If only the food were as winsome as host Jean Goutal—so earnest and serious. If only the desserts were all as striking as the frozen raspberry soufflé. If only all this weren't so expensive. If only . . .

Tapis Rouge, 157 Duane Street (732-5555). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 to 11:30 p.m. A.E., M.C., V. ■

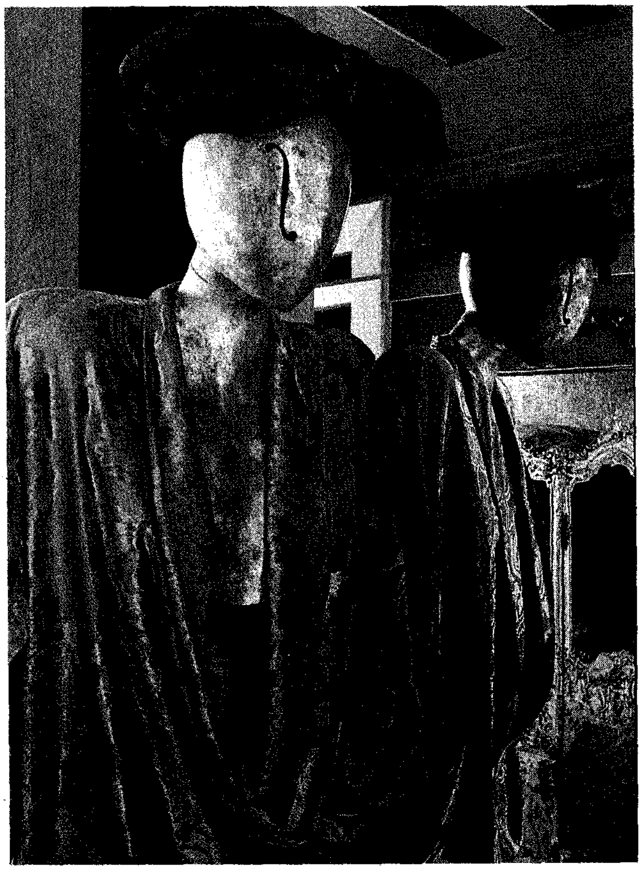
CHAPITEAU: *Crazy-quilt design, plus grilled guinea hen and lamb chops Provençale.*

BY

MARILYN BETHANY

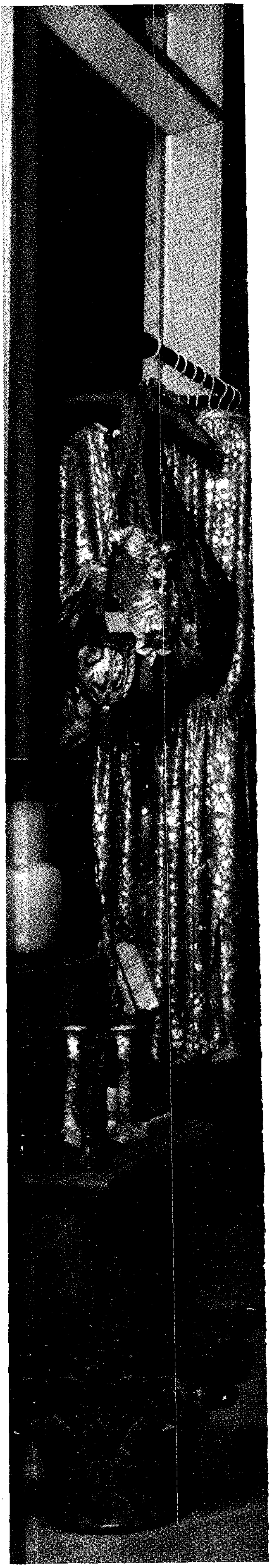
VENICE, ANYONE?

The address is Madison Avenue, but the mood is pure Venice. Everything about Portantina, a new shop that owner Barbara Bergreen named for the sedan chairs once used to carry nobles through that city's narrow passageways, suggests water, shadows, and antiquity. In a space made even narrower through forced perspective by the Boston-based architecture firm of Machado and Silvetti, a staircase going nowhere melts into the dark at the top. A wall of blue-green

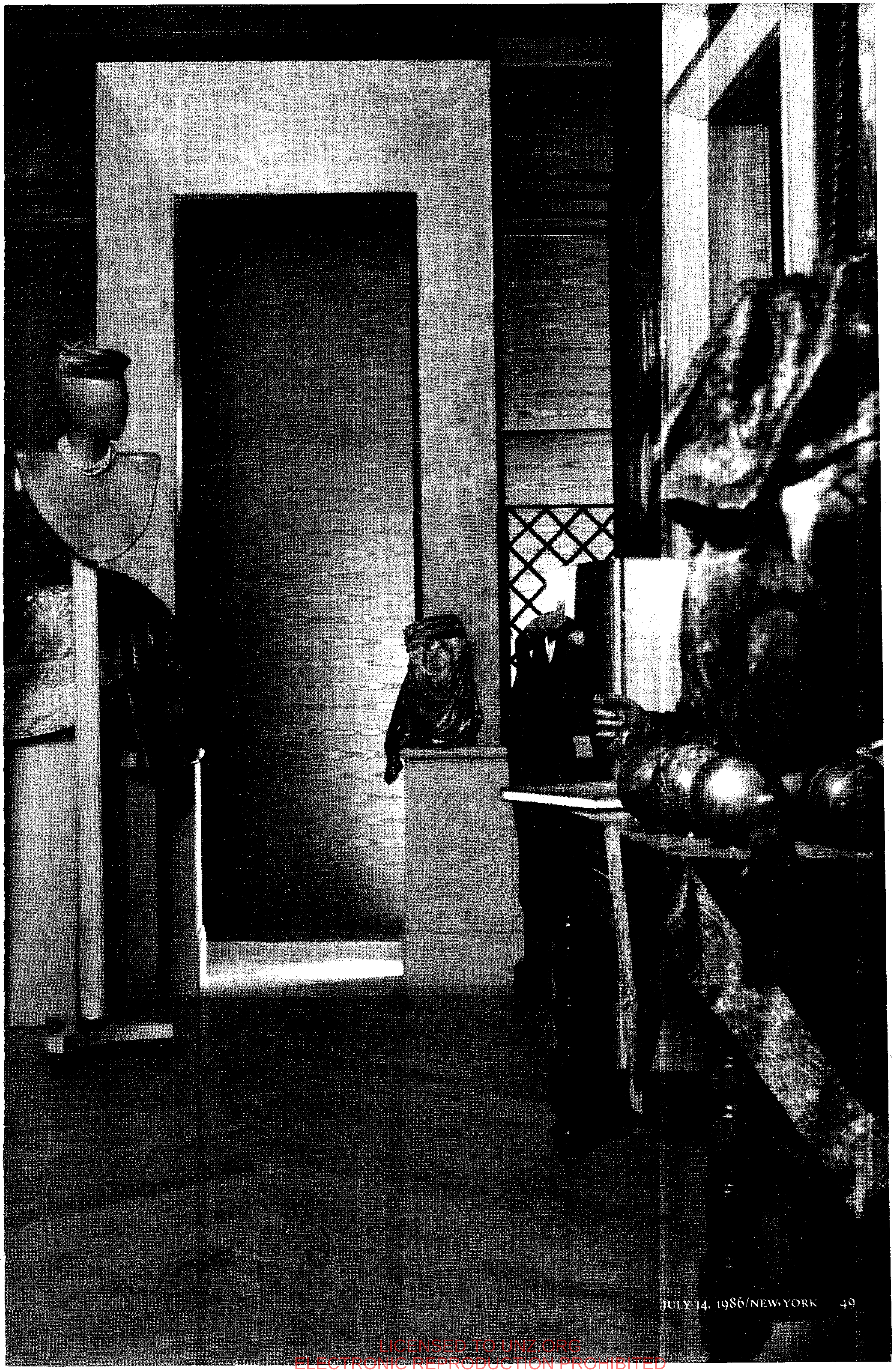


Photographed by
OBERTO GILI

De Chirico–esque mannequins designed by Jorge Silvetti wear garments made from velvets handprinted in Venice.



The sliver of a space was designed by Silvetti and his partner, Rodolfo Machado, to suggest the *vestibolo* in a Venetian *palazzo*.



Above: Wood carpet balls are among the marbleized accessories made in Venice especially for the shop.

PORTANTINA

silk moiré approximates the rippling and glistening effects of water and light. And among the Italian antiques are scattered clothes, jewelry, and *objets de vertu* that convey the ageless spirit of Venice, though all are modern and some are actually made here. The heart of the store, however, is the clothing and decorative accessories made from hand-blocked panne velvet, a fabric that is produced today in a small workroom in Venice by a technique identical to that once used by Fortuny at his legendary fabric works there. ▬

Near left: The façade's stonework frame was installed by masons trained at the Cathedral of St. John the Divine.

Far left: Velvet cushions tumble down a staircase lit by lamps made in Venice from marble and Murano glass.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Fence Ability

Tom Sawyer was dismayed at the prospect of whitewashing 30 yards of picket fence, but we're dazzled by the way Allan Wexler has transformed eight-foot-long sections of fence into imaginative outdoor furniture. Wexler, an architect who is fascinated by the ordinary, has designed chairs that snap in and out of a strip of fence, a table that pivots away from it, a lounge chair that reclines into it, and a gate that lifts up to become an arch (from $1,500 to $2,200). His pieces are part of "Everyday Objects," a delightful summer show.

"EVERYDAY OBJECTS"/*Art et Industrie 594 Broadway, near Houston Street/431-1661/July 11 through September 15*
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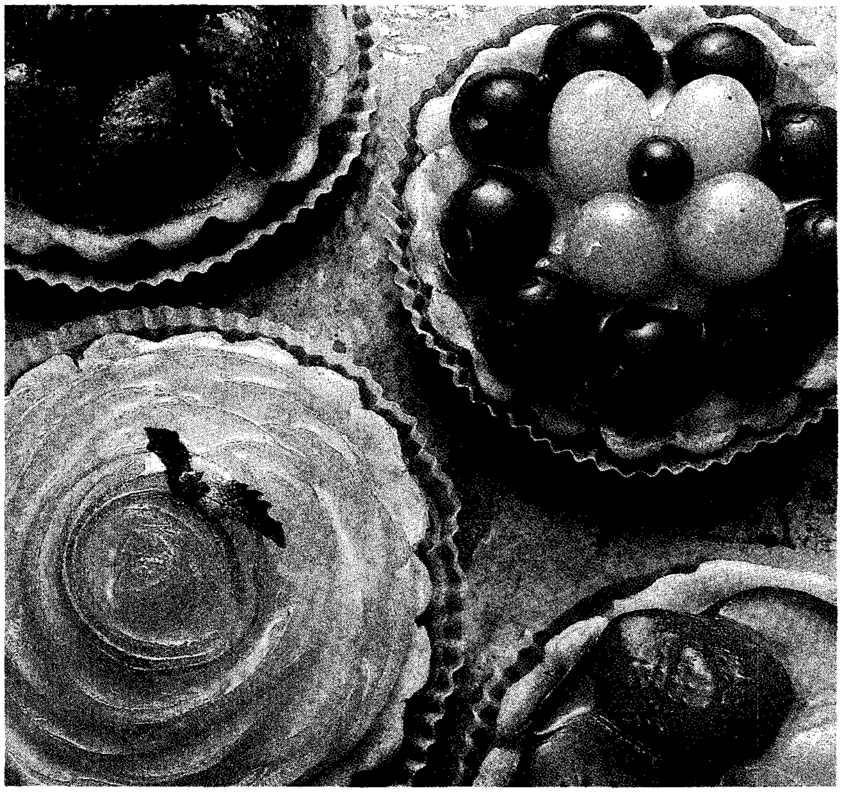
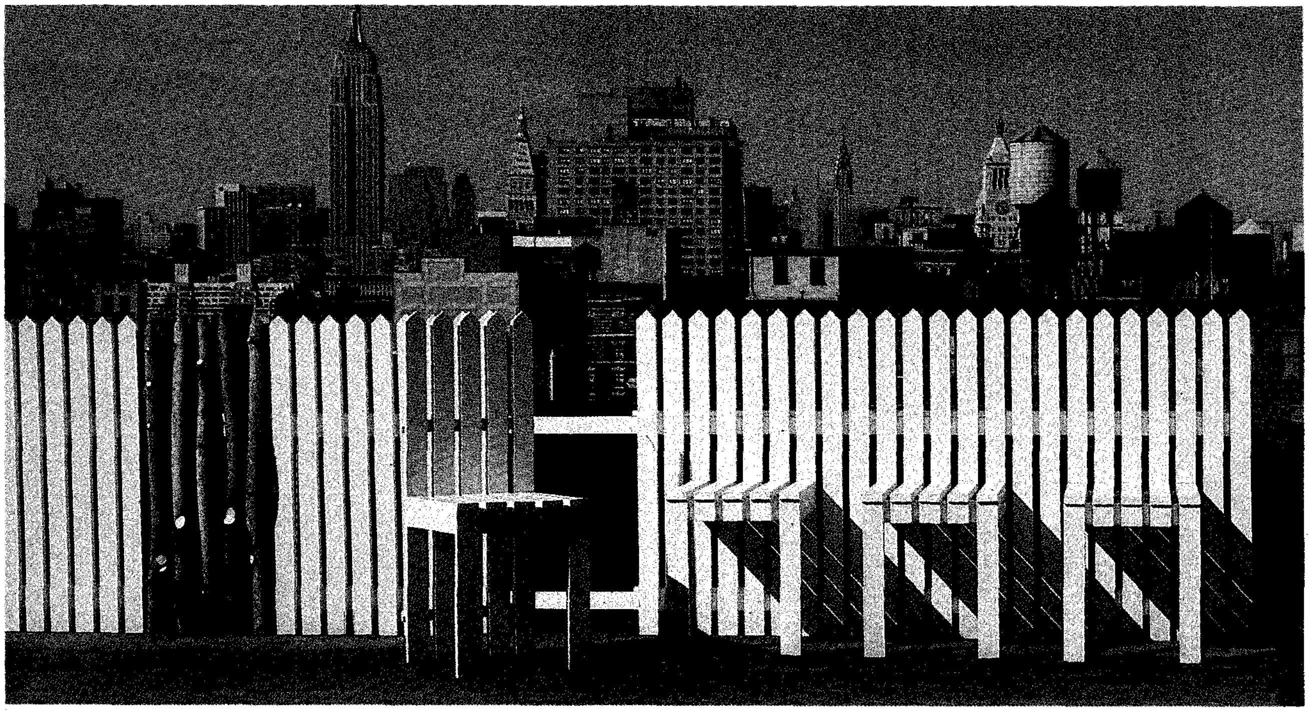


Tart Beat

Hey, this is really heaven. Neuman & Bogdonoff's fresh-fruit tarts—plum, raspberry, peach, kiwi, blueberry, apricot, or a pattern of assorted fruits called madras—measure three inches across and cost $2.25 apiece. All those dew-bright goodies dot the crème pâtissière filling and make a knockout summer dessert. Only one problem: The pâté brisée crust is so fragile that your natural impulse to grab with the hands and eat straightaway will result in a broken tart and a crumb-filled lap—so use a fork to eat these beauties. **—Barbara Costikyan**
NEUMAN & BOGDONOFF/*1385 Third Avenue, near 78th Street/861-0303*



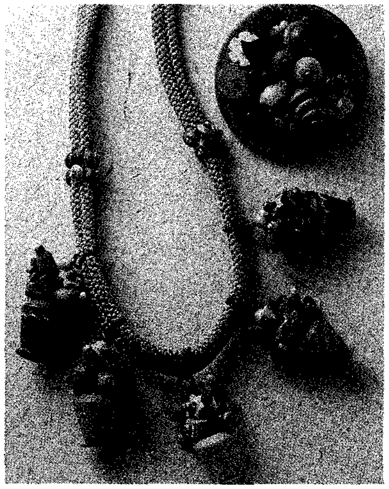
Photographs: top, Deborah Denker; bottom, Dan Cornish/ESTO.

Small Things White and Beautiful

Carole Amper, who designs them and has them hand-embroidered in Mexico, calls them angel dresses. The little angels who wear them call them the coolest sundresses in town. All cotton, in sizes six months to six years, they come in a mélange of designs: hearts, tropical fruit, and little chicks ($18 to $22). Candy-colored Panama hats ($10) will see the cherubs through the dog days ahead.

SUNDRESSES/*Miso/416 West Broadway/226-4955*

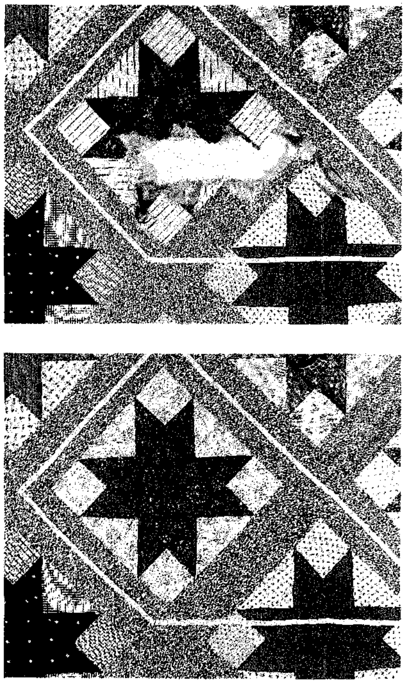
HATS/*Dinosaur Hill (302 East 9th Street, 473-5850), Peanutbutter & Jane (617 Hudson Street, 620-7952), and Space Kiddets (46 East 21st Street, 420-9878)*



Wood and Plenty

Although Czechoslovak crystals have been celebrated through the ages, that country's winning wood beads are unknown. In the twenties, thirties, and forties, Schovanex (the company that later made the yo-yo) supplied Slavic families with tiny wood fruit, leaves, flowers, and beads, which they converted into whimsical brooches, bracelets, necklaces, and earrings (from $45 for a pin to $250 for a necklace). What was ever so trendy in its own day is a charming alternative to today's clunky glitz.

MURIEL KARASIK/*1094 Madison Avenue, at 82nd Street/535-7851*



Antiques Healer

Buying antique quilts and rugs is fun; discovering that they're frayed and ripped isn't. Tracy Jamar, who has restored Early American quilts and coverlets and repaired vintage rugs for a venerable Madison Avenue Americana shop, is now ready to help you. Jamar's an expert at determining the age of a fabric, and she has squirreled away a trove of old remnants. Bring her your treasures and she'll skillfully replace the dog-torn and age-weary sections with beautifully quilted, matching fabric of the same period (left, before and after). Jamar restores antique teddy bears, re-beads flapper dresses, repairs or replaces old bindings, and prepares textiles for mounting (from $4 a foot for redoing bindings to $20 an hour for restoration and mountings; allow four weeks).

JAMAR TEXTILE RESTORATION STUDIO
By appointment/866-6426

Photographs: top, Mark Jenkinson (model: Lenore Bishop of Gilla Roos); left, Deborah Denker; bottom, David Kelley.

Movies/David Denby

NOISES ON

> "...Apart from some of Midler's readings, *Ruthless People* has no shadings, no delicacy; it's profane, but also essentially square..."

KIDNAPPED!: *Bette Midler with captors Judge Reinhold and Helen Slater in* Ruthless People.

AS BARBARA STONE, THE BEVERLY HILLS shrew in **Ruthless People,** Bette Midler is a clenched fist of fury. Kidnapped by enemies of her husband, she makes her entrance in a burlap bag. Even in this unlikely position, she causes untold damage to one kidnapper's genitals (her aim is uncanny). When the bag comes off, she is a comic fright: huge thatch of rust-colored hair, pushed improbably straight up by a headband; fat, shapeless body rolling around in a dress that looks like a very *expensive* burlap bag; nose protruding sharply, mouth curling down at the corners—she could be John Simon's walking nightmare.

Chained to a bed for days, she screeches obscenities at her kidnappers—a gentle fellow and his gentle wife—and passes the time watching exercise shows on TV. It's a long chain, so she begins to stretch and bend, and then she really gets going, doing 10, 20, 30 repetitions, then some push-ups, then lifting paint cans or anything else lying around the room. As the fat melts away, her face softens and she becomes, of all things, a rather nice, helpful person. She likes herself for a change, and she stops shrieking. The transformation is complete.

After her performance in this raucous comedy, the conviction grows that Bette Midler could do absolutely anything in movies. For the first time in quite a while, here's a potential female star who doesn't mind looking awful. In *The Rose,* she worked herself into wrenching tantrums, and she gave us that scary moment, before a concert, in which she glared at a mirror and struck her body with her fists, revving up higher and higher, until she was ready to go on stage. She's so elemental in her furies that the audience responds with a little gasp. At other times, there's a delicacy to her line readings, a teasing lilt and tenderness, that the most legendary stars of the past might have envied.

Her role in *Ruthless People* calls for only a fraction of what she can do, and she gives a lesser performance than the one she gave earlier this year—also as a Rodeo Drive Barbara—in *Down and Out in Beverly Hills.* That Barbara was wealthy and dissatisfied, a bored woman who surrounded herself with possessions because she didn't know what else to do with her life. Midler gave her a swaying walk, palms outstretched, rear end twitching; the walk was ostentatiously ladylike and faintly lewd, a sign of her dominion over her creamy-walled paradise. Her manner was richly ambiguous. Something seemed to be troubling her—a memory, perhaps, of what she once had wanted her life to become, a sense that she had missed out somewhere. This Barbara, on the other hand, while still very funny, is a coarser creation, a roaring caricature.

The directing team of Jim Abrahams, David Zucker, and Jerry Zucker work in low-satirical, comic-book style. In the past, they've done guerrilla raids on mass-culture clichés (*Airplane!, Top Secret!*), grinding laughs out of meatball parody. *Ruthless People* doesn't depend on other movies for inspiration. The script, a farce written by Dale Launer, appears to have been suggested by an O. Henry story. Though some of the picture is funny, it suffers from rigidity and noise. Apart from a few of Midler's readings, the movie has no shadings, no delicacy (which farce, perhaps more than any other genre, needs), and it's limited by a mechanical attitude toward character—Barbara takes off twenty pounds, and the bitch becomes a honey.

The chief ruthless person is Barbara's husband, Sam Stone (Danny DeVito), the spandex-miniskirt king, a tempestuous little *macher* who plots with his mistress (Anita Morris) to murder his screaming termagant of a wife. In this scene, the three directors put DeVito in close-up (where he probably should never be) and allow him to deliver his vituperative and profane tirades against Barbara with gloating emphasis. DeVito is good at doing frustrated, enraged little men, and he makes Sam smart as well as vicious, self-satisfied as well as murderous. But the three filmmakers, and the other directors who use him, should back off a little: I don't really enjoy the sensation that Danny DeVito is chewing on my nose.

When Sam comes home, ready to kill his wife, and discovers that she has been kidnapped, he's thrilled. The kidnappers call, demanding ransom or else, and he simply ignores them, hoping they'll do away with her. And then DeVito gets a lot more time on-screen, chortling, cursing, slamming telephones. Crude and cynical people dominate too much of the movie, and after a while the rancid behavior and the dumb collegiate sex jokes begin to pall. By contrast, I enjoyed the two guileless kidnappers (Judge Reinhold and lovely Helen Slater), who have been ripped off by the miniskirt king but are completely inept at seeking revenge. They can barely breathe without feeling guilty. Judge Reinhold has a soft, big face and fluffy hair; he's like a becalmed lion. And Helen Slater is adorable, a little muffin who can't bear the thought that the woman she's kidnapped doesn't *like* her. If the relationship between the couple and Barbara had been developed in depth, *Ruthless People* might have been a sweet classic.

Addicted to brutal insults and outrageous obscenities, Abrahams, Zucker, and Zucker are slapstick juvenile jokers—the kind of jokers who crack up at baroque taunts screamed across rooms. The film is directed at fever pitch, as if everything happening were an absolute riot. Perhaps part of the reason the picture isn't all that funny is that we're pushed too hard, and the bullying becomes depressing. *Ruthless People* is profane, but it's also essentially square. The boys are rather clumsy at slapstick, so the picture never comes close to the formal control that can make farce, no matter how nasty, a thing of beauty.

IN THE HIT SUMMER COMEDY **Back to School,** Rodney Dangerfield plays a shrewd, tough businessman who has fought his way up from Orchard Street. He's rich, he's powerful, and yet he suffers from a nagging sense of worthlessness because he never got a decent education. When his son (Keith Gordon) threatens to drop out of a New England college, Dangerfield goes visiting to prop the kid up, and then decides to enroll in school himself. He buys his way in, endowing buildings, and soon he's straightening out stuffy business-school lecturers with his worldly knowledge, throwing wild parties, and hiring the Rand Corporation to write his astronomy papers.

Back to School is being sold as a kiddie movie, but most of the jokes will fly right over the heads of fourteen-year-olds. Dangerfield jiggles for a second before each line, and he pops his eyes like crazy—there are moments when he's just delivering gags. But after a while, you begin to look a little closer, and you realize that, amazingly, he's giving a *performance.* The picture is not just a campus comedy; it's about what happens to a powerful man when he faces an entirely new situation, and Rodney Dangerfield shows some vanity and fear and also some pride. He fills the role out and turns the gag concept into an interesting *man.* The picture is not just another kissie blown at teenagers. It says—is a revolution brewing?—that experience is preferable to innocence and that maturity is a lot more interesting than youth. There are good supporting performances as campus types by Sally Kellerman (a sexy bohemian), Paxton Whitehead (a haughty prig), and Ned Beatty (an unctuous administrator). ■

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Lesson 238:

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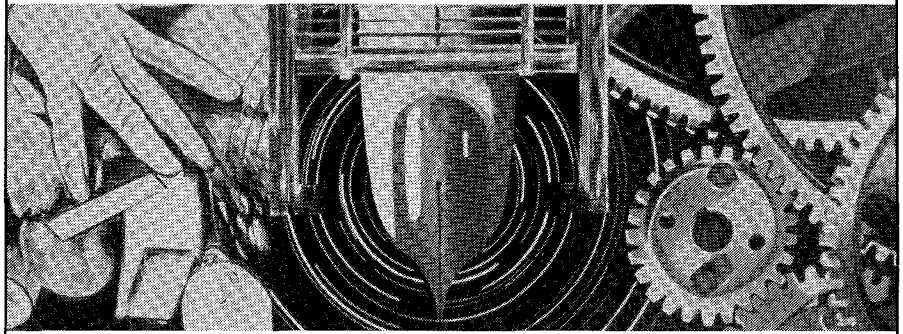

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VIENNA CALLING

"...Under the gilded surface of Vienna in 1900 was an ugly mess, its fate tied to the coattails of Archduke Ferdinand..."

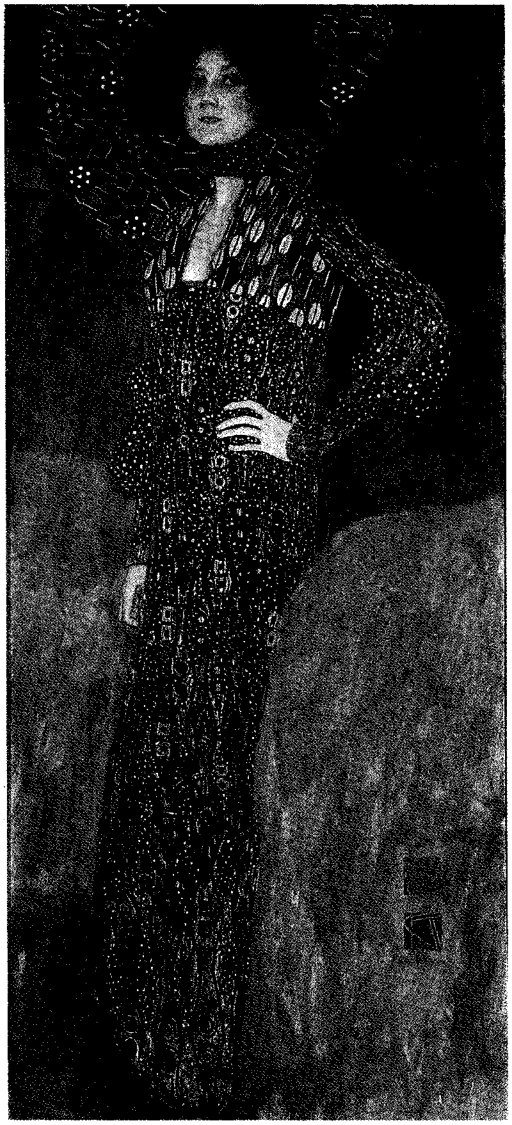
POISED BETWEEN PLEASURE AND PAIN, and unsure which state was the most profound, turn-of-the-century Vienna was beautiful and doomed, like any proper Germanic heroine of the period. Its gilded elegance still haunts us, a dream of indulgence and sensuality to which modernists (post- and otherwise) periodically turn, both to justify the present and to escape it. Out of Vienna came a fusion of art and design that was the first in this century and certainly one of the finest anywhere. The intertwining of the practical and fine arts is an idea that has been cheapened lately through casual repetition; now we get to be reminded where the real thing first flowered.

In **"Vienna 1900: Art, Architecture, & Design,"** the Museum of Modern Art is determined to keep the pleasure pure. The show has been heavily edited from its earlier incarnations in Paris and Vienna; absent are the memorabilia and the lesser pictures that might diminish the intensity. Adjunct curator Kirk Varnedoe, setting out to fill a limited exhibition space, frankly picked what he liked.

He has brought the spectaculars: the great golden Klimts, barely allowed out of Austria; the silver wares of the Wiener Werkstätte; the rare oddments of design by which Viennese brilliance best reveals itself, beginning at the very door with a stunning reconstruction of an Art Nouveauish façade from a dispatch bureau of the newspaper *Die Zeit*. The show has sacrificed breadth but has made up for it in depth. By presenting only the high points, "Vienna 1900" successfully confronts the oddly contradictory revolution that awaited the imperial capital in 1897.

In that year, the chief academic art society fissioned, and its more radical members, led by Gustav Klimt, left to form their own group, the Secession. The cover for the first issue of *Ver Sacrum*, the new group's journal, presents a young tree splitting the staves of its barrel and sending its roots into the nourishing earth in search of the "sacred spring" of the title. The image is a declaration of revolt but also a kind of subliminal confession: Viennese art, even in upheaval, was a potted hothouse creation, eternally trying to get back to solid ground.

The old order was easy to identify: It encircled Vienna in the architectural noose of the Ringstrasse, lined with graceless buildings bastardized from classical and Baroque models—a warning about the disastrous rearview archaism of the Austro-Hungarian Empire. "Vienna in the first decade of the century," wrote Otto Friedländer, "is one of the intellectual centers of the world, and she herself has no idea ... [that] two or three thousand people write words and think thoughts which will overturn the world of the next generation." As for Freud and those two or three thousand people, the deputy Bielohlawek is supposed to have claimed, "Science is what one Jew copies from another."



THE GILDED AGE: *Klimt's* Emilie Flöge.

Vienna was thus a different bit of business from Manet's Paris. There was a desperate need to clear the decks. For their exhibitions, Klimt and his group imported the "advanced" artists—particularly from France, which had the Impressionists and Post-Impressionists, and England, which had William Morris and Art Nouveau. Out of this mix, further complicated by the presence of lone symbolists, such as Ferdinand Hodler and Edvard Munch, the Secessionists picked whatever influences they most wished to absorb and imitate. Vienna's museums are packed with advanced copyists.

Klimt himself shed the academic realism that had won him honors in exchange for a ponderous and only half-convincing symbolism. After two brilliant and sensitive portraits—such as the one of Emilie Flöge wrapped in a starry gown—the first hall of the exhibition careens straight to *The Kiss*, the Secessionist work most likely to end up on dorm-room walls in the sixties. The faces of the lovers serve as a human anchor for a bloodless whirlwind. A golden rain drops from their feet, like an adolescent daydream of ecstatic union. Its companion picture, the overwhelming *Adele Bloch-Bauer I*, is a magnificent piece of gilt and jeweled décor; the patroness's dark Jewish gaze is mild and indolent. Decorative dissolution is what Klimt aimed for—the erotic tinkle of sensation, liberating (in Vienna) precisely because it was so superficial, so direct in its pursuit of pleasure, so un-Prussian.

The search for a *Gesamtkunstwerk* was the expression of that hunger—music, literature, the room itself were all to contribute to passionate fusion. In Secessionist exhibitions, décor was as crucial as the art itself. The Modern's show is unusually (and justifiably) bold about recreating this sensuality: Hanging the golden Klimts, for instance, on walls covered with subtle gray checks nicely conveys the paradoxical effect of a modernist's drawing room (which was invented

Collection: Historisches Museum der Stadt Wien.

in Vienna and perfected in the newspaper leisure sections of the 1980s).

There have been plenty of attempts to link art and design, but Vienna's was a kind of prototype. For the "high Secessionists," the most profound place of aesthetic engagement was the surface. Painting actually began to suffer next to the other arts. The least questionable, most "whole" objects at the Modern are in architecture, in cutlery and fabrics, furniture, jewelry, posters. The best works Klimt ever did, if we can judge from the rare photographs that the Modern somehow acquired of architect Josef Hoffmann's superb Palais Stoclet, in Brussels, are in the dining room of this villa; they are mosaics, in marble, glass, and semiprecious stones.

In design, the Viennese worked wonders. Their taste could encompass the cubic and the sinuous, the rigid and the graceful—or, in architecture, the astringency of Adolf Loos and the decorative indulgence of Hoffmann—as long as elegance was the outcome. The sideboard and fireplace that Kolomon Moser designed for his guest room—a black-and-white play of rectangles and mirrors—is a cross between Mondrian and Sol LeWitt, done, incredibly, in 1902. It actually predates by half a decade the overindulgent opulence of the silver vitrine produced by Carl Otto Czeschka for the Wiener Werkstätte.

The merchandising skills of the Werkstätte—the design studios founded by Hoffmann and Moser after the example of Morris's Arts and Crafts revival—in a sense secured Vienna's reputation in the greater world. Some factions of the Secession never escaped provincialism. Loos did: He became the modernists' darling for his attacks on ornament. And Hoffmann has a permanent place in architecture. But aside from Klimt, only two painters came out of the Secession looking good—Egon Schiele and Oskar Kokoschka—and they arrived late.

The dark side of the Viennese experience was slow to emerge, but it rings more authentic now than do Klimt's gilded enervations (perhaps because we know what was to come). Schiele, especially, is a powerhouse: His crabbed language of gestures, as Varnedoe points out, is a kind of grotesque pantomime of the human condition. Varnedoe has also included the horrific, surrealistic drawings of Alfred Kubin. And he has brought to MOMA a genuine discovery, the little-known artist from Linz, Klemens Brosch, whose fevered ink drawings are private and obsessive, and strangely cinematic. In Brosch's vision, every rock is studied as though it might be a portent of disaster. Under the gilded and glittering surface of Vienna in 1900 was an ugly mess, its fate tied to the coattails of Archduke Ferdinand. (11 West 53rd Street; through October 21.) ▬

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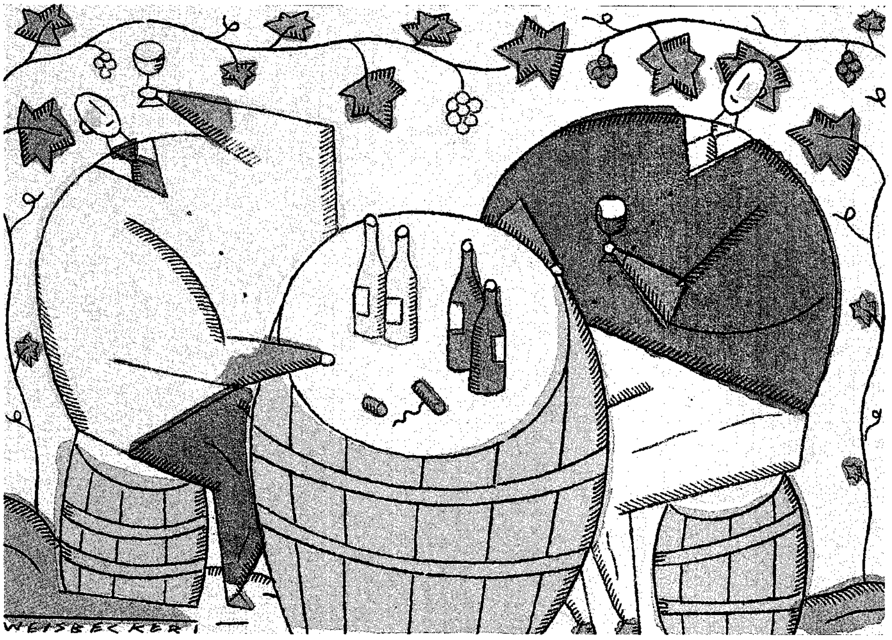
OUT OF THE 'ORDINAIRE'

"...These wines, neither from the major regions nor made from the most famous grapes, are as enjoyable as they are original..."

A NUMBER OF UNUSUAL WINES HAVE turned up here in the past couple of months. They don't come from the major wine regions, nor are they made from the most famous grape varieties, yet they are as enjoyable as they are original.

In the fall of 1980, a 26-year-old Englishman named Mark Williamson opened Willi's Wine Bar in the center of Paris, just behind the Palais Royal. This elegant and convivial wine bar–cum–restaurant has flourished ever since, and continues to feature less familiar French wines: Of the 200 or so labels on the current list, nearly half come from areas other than Bordeaux and Burgundy, primarily the Rhône and the Loire. Williamson recently shipped a varied selection of his discoveries to New York, among them a red and white from Château de Villeneuve in Saumur, both from the 1984 vintage. The white ($5.99), made from Chenin Blanc, is light, fruity, and delicate; the red Saumur-Champigny ($7.99), made primarily from Cabernet Franc, combines the tannic grip of that grape with the light-bodied appeal of Loire Valley reds. Another Loire red with even more character but no less charm is the 1983 Saint-Nicolas-de-Bourgueil of Mabileau ($8.99). A selection of Willi's Wine Bar wines is available at Luria-Colony Wine & Spirits (1217 Madison Avenue, near 88th Street) and Yorkville Wine and Liquor (1392 Third Avenue, near 79th Street).



GRAPE SESSION: *Pinot Gris from Oregon, Galestro from Tuscany, and other discoveries.*

"In 1954 the village council of Châteauneuf-du-Pape was quite perturbed and apprehensive that flying saucers or 'flying cigars' might do damage to their vineyards were they to land therein. So, right-thinking men all, they passed an ordinance prohibiting the landing of flying saucers or flying cigars in their vineyards. (This ordinance has worked well in discouraging such landings.)" This anecdote, found on the back label of a new wine from California's Bonny Doon Vineyard, explains the intriguing name that the winery has chosen for a 1984 red made primarily from the Rhône Valley varieties Grenache and Syrah—Le Cigare Volant ($9.95 at Ardsley Wine & Spirits, 976 Lexington Avenue, near 71st Street). Le Cigare Volant is a sturdy, youthful wine that balances fruit, tannin, and acidity in a very attractive way.

Wine-maker Randall Grahm, whose family owns Bonny Doon, originally wanted to make fine Pinot Noir but found the California climate too warm. (In fact, for the past three vintages, he has trucked Pinot Noir grapes down from Oregon to the winery, which is in the Santa Cruz mountains.) Then, in 1983, a trip to the Rhône got him interested in the grapes cultivated there. "I think Grenache is a misunderstood variety in California," he says. "I've seen its capability in the Rhône, especially in Châteauneuf-du-Pape, where it is the principal variety. In fact," he adds, "Rhône varieties may turn out to be the ones best suited to California." He made only 1,250 cases of Le Cigare Volant in 1984, but its success was such that he produced even more in 1985, for release next year.

In 1881, Gustave Niebaum, who founded the Inglenook winery, first began producing a red wine from what he thought were Barbera grapes. It wasn't until the late thirties that California ampelographers correctly identified the vines as Charbono, an unusual variety cultivated in southern France. Other California wineries occasionally market Charbono as a varietal wine, but the grape has long been associated with Inglenook; even so, the Napa Valley winery makes only 2,000 to 6,000 cases a year. The 1982 Inglenook Charbono ($8.99), the most recent vintage available, is a particular success, with a beguiling, spicy bouquet and enough lively acidity to complement a variety of richly flavored dishes.

In 1966, David Lett traveled north from California and planted the first vineyard in Oregon's Willamette Valley. His ambition at the Eyrie Vineyards, situated 30 miles southwest of Portland, was to produce fine Pinot Noir, but he also planted several other varieties that he thought might be suitable for Oregon's growing conditions, including a few rows of Pinot Gris. This grape, rarely encountered in the United States, is the popular Pinot Grigio of Northern Italy, and is also cultivated in Alsace, where it is known as Tokay d'Alsace. Lett produced his first crop in 1970 and made about 25 cases a year for a decade. "There wasn't enough to sell," he recalls, "so I traded the wine for salmon." Lett eventually planted more Pinot Gris, and in 1984, he was able to make 3,000 cases, about half of the Eyrie Vineyards' total production. "The success of Pinot Gris allows me to support my hobby—making Pinot Noir," says Lett. The 1984 Eyrie Vineyards Pinot Gris ($8.49) is a dry, elegant white with delicate fruit flavors—just the wine to drink with ... salmon.

In the late nineteenth century, the

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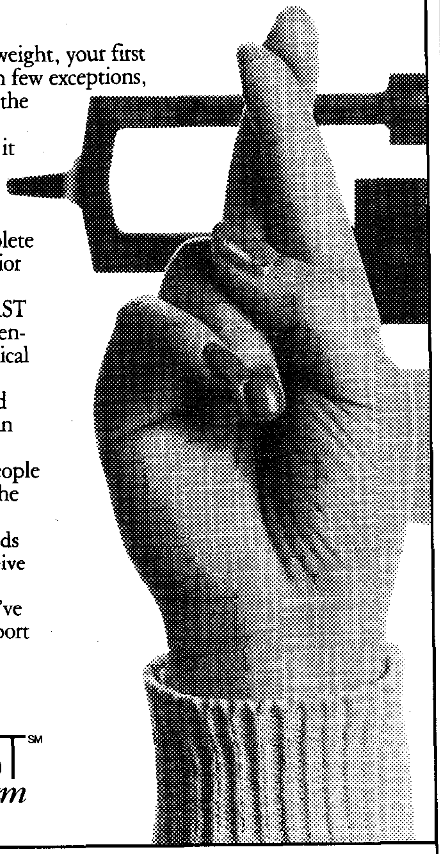

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vineyards of Europe were devastated by phylloxera, a plant louse that destroys the roots of vines. The vineyards were eventually reconstituted by grafting the European *Vitis vinifera* varieties onto phylloxera-resistant native American rootstocks. At the same time, however, a number of French-American hybrid varieties were created by botanists who crossed *vinifera* with native American species; the new varieties were meant to combine the taste characteristics of the European parent with the disease resistance of the American species. Aurora is the most widely planted hybrid in New York State, but most of the crop is used for inexpensive blends. The best-known hybrid variety, and the one most frequently seen on wine labels, is Seyval Blanc. Ben Feder of Clinton Vineyards was the first New York grower to produce Seyval Blanc exclusively, and when he harvested his first crop, in 1977, only 2 other New York wineries marketed this variety; today, more than 30 wineries in the state make a total of about 80,000 cases of Seyval Blanc a year.

The taste of Seyval Blanc ranges from crisp and dry to soft, fruity, even flowery. Among the dry 1984 Seyval Blancs currently available, most at $5 or so, are two from the Finger Lakes—the light, pleasant Glenora Wine Cellars and the flavorful, oak-enhanced Wagner Vineyards—and, from the Hudson River region, the attractive bottlings of Eaton Vineyards and Clinton Vineyards.

When the appellation-of-origin laws for Chianti were drawn up, in the mid-sixties, the name was restricted to red wines. However, to accommodate the extensive acreage within Tuscany's Chianti zone planted with white Trebbiano and Malvasia, the laws permitted the use of as much as 30 percent of white grapes in the Chianti blend. Over the years, a number of producers objected to this leeway, which made it difficult to produce well-structured, long-lived reds, and in 1984, new laws reduced the permissible use of white grapes to a maximum of 5 percent. But what was to be done with the white-wine crop? Most firms market a *bianco*, of course, but a few producers banded together to create a new kind of Tuscan white wine. Named Galestro, after the special soil that is found in Tuscany, the wine is subject to two unusual, self-imposed regulations—its alcohol content may not exceed 10.5 percent, and it must be fermented slowly at a low temperature. These conditions, which limit the production of Galestro to firms with modern, well-equipped vinification facilities, also assure that the wine will be pale in color, fresh and crisp, and light-bodied. Several firms market Galestro, but the only 1985 I've come across—the wine does not benefit from aging—is the appealing Antinori ($5.69), a good introduction to this new Italian white. ■

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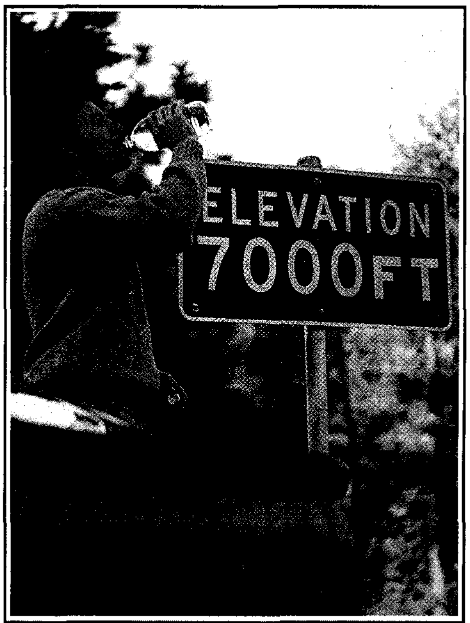

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ACTS OF DARKNESS

"...If the director of this *Twelfth Night* has any notion of its philosophical, social, and poetic concepts, he manages to hide it..."

IS IT CYNICISM, INSENSITIVITY, OR MERELY total benightedness that prompts the New York Shakespeare Festival to mount the kind of travesty of **Twelfth Night** now on view in Central Park? The subtitle "What You Will" was surely not meant as an encouragement to cast rank amateurs or equally rank professionals, and to camp up a high comedy into the lowest, most effete farce. Either Joe Papp and his director, Wilford Leach, think that a nonpaying audience enjoying a night under the stars does not know any better or ask for more (which may be true, but is no excuse) or else they are incapable of responsible thinking and don't know any better themselves. Neither hypothesis is particularly cheering.

It is, of course, possible (though not advisable) to turn the more broadly comical scenes into outright farce, but a production in which almost everything is horseplay and bad acting, so that you don't even know where romance and poetry might come in, may be anything you will but isn't *Twelfth Night*. The tacit assumption here is that anyone can play Shakespeare, regardless of lack of training, lack of experience, or lack of basic suitability. Also, that it is fine to cast very young actors as the lovers, even if that most dubious of qualifications, youth, is all they've got, and that the director's vaudeville ideas will take care of the rest. With the kind of casting Leach has perpetrated, he could not have swung it were he ten times the director he is.

There are four major performances here that are beneath anything constituting acting. Kathleen Layman's Olivia, aside from having not the slightest style, timing, or stage presence, rattles off words without the faintest indication that they might have such a thing as meaning. As Orsino, Thomas Gibson is a simpering, mealymouthed, lowborn youth who perhaps could wait on tables in a lesser Columbus Avenue restaurant. Marco St. John's Antonio, rather than a noble sea captain, is a brutish stevedore who, instead of delivering a line, heaves it into the hold of the ship he is loading. As Sebastian, Perry Lang merely looks and acts cretinous, resembling his twin sister, Viola, as little as he does an actor.

A step higher is that dreadful clown Tony Azito, to my mind one of the more offensive presences in the New York theater, who turns Feste (exactly as he does every part) into an oleaginous lout with undertones of viciousness who adores himself every step of the way. It is the crudest kind of camp, mistaking ugliness for wit, but at least it is done with self-assurance and conviction. A step above is the Viola of Kim Greist. Miss Greist cannot act very much—she uses her arms, for example, as obsessive semaphores—but she has a tolerable voice, is not deliberately offensive, and tries hard.

Somewhat above this is the low-grade professionalism of William Duff-Griffin, whose Sir Toby is the sort of performance you get in provincial reps or summer theaters: correct as far as it goes, but wholly uninspired. Slightly better—more straightforward and well spoken—is the Fabian of James Lancaster, who, however, had the benefit of quite a bit of acting experience at Dublin's Abbey Theatre. I vastly prefer the Aguecheek of Peter MacNicol: Though as yet no Shakespearean, he has a great natural sweetness and intuitive playfulness. Much the best supporting performance is Meagen Fay's Maria, who, with better direction, could have been impeccable.

NO MAGIC BY MOONLIGHT: *In Central Park,* Twelfth Night's *high comedy becomes low farce.*

As Malvolio, F. Murray Abraham—an actor so enamored of himself that self-adulation oozes from his every pore and syllable—is properly cast and gives a thoroughly professional performance. He, too, could have profited from better direction, which would have eliminated, say, his holding up his coattails like a Trockadero ballerina while chasing after Viola. But he has a rich, fruity voice and a certain spontaneous oiliness that, in this role, come in handy. Even handier, however, is the huge incompetence of most of the actors around him.

Although Bob Shaw's scenery and Lindsay W. Davis's costumes are cute mostly in the likable sense, Leach's staging revels in the wrong sort of cuteness. If Leach has any notion of the historical, philosophical, social, and poetic concepts in this play, he certainly manages to keep it well hidden. Even the idea of turning Illyria visually into Greek Orthodox, Turkish-influenced Serbia is wrong; if anything, it would be Catholic, Italianate Dalmatia. But what Shakespeare had in mind was, clearly, England. And music—often verbal—as the opening line makes plain. Significantly, this production switches the first two scenes and begins with the shipwreck. Talk about omens!

ONE OF THE PROBLEMS (NOT THE ONLY one) with performance art is that its manifold ingredients seem to prevent it from excelling at any of them. Thus in Martha

Photograph by Martha Swope Associates/Carol Rosegg.

Clarke's previous theater piece, *The Garden of Earthly Delights,* the performers were at times hoisted into the air to whir overhead like demented angels. Though unimpressive as either acrobatics or dancing, the mere fusion was dubbed a stunning achievement. That it aped Bosch's painting, however crudely and pointlessly, was thought to constitute a further enriching dimension. To put it another way, even though the athletes in the decathlon cannot be tops in each of the ten disciplines, at least their high jump does not turn into a pole vault, and one fellow's javelin does not shoot down another's discus. But because in performance art anything goes, nothing really works. It strikes me as an art for the jaded or illiterate, the disenchanted or the naïve, usually a cross between an amusement park and a kiddies' playground, but with (sometimes literally) high-flying pretensions. Miss Clarke's new theater piece, **Vienna: Lusthaus,** I find even less good than *The Garden of Earthly Delights,* scant use as I had for that one.

Vienna: Lusthaus (the title derives from a sixteenth-century octagonal pleasure pavilion in Vienna's amusement park, the Prater) was inspired by Martha Clarke's visit to an exhibition about turn-of-the-century Vienna entitled "Dream and Reality," which took place in Venice; it proves that for some people museums can be dangerous. Just think what would have happened if Miss Clarke had attended instead an exhibition about Venice in Vienna: Rather than sex, dressage, and nascent Nazism, we would have had sex, gondolas, and future Fascists.

As it is, we get an audiovisual enactment of dreams about Vienna, seen through a scrim by the set-and-costume designer Robert Israel, and through a Freudian, Hitlerian, and vaguely Jugendstil fog by the conceiver and director, Miss Clarke. The performers mime or dance Viennese officers and their Lippizaner horses, which sometimes arouse sexual fantasies; they enact the birth of the goose step, they take some of their clothes off and mope around in vaguely Schielean underwear, or remove all their clothes to roll around the floor in stylized Klimtian copulations. There is an older man who suggests Freud and an old woman who suggests nothing, except that she is played by Lotte Goslar, an over-the-hill dancer-clown. Being German, she can sing and mutter in German, albeit atrociously, mimes not being much good at sound. There are costumed, onstage musicians; there are sexual acts with unwholesome overtones but discreet enough not to afflict our Supreme Court excessively; there is even a Pilobolus- or Mummenschanz-like bit where a half-naked man with boots on his hands manages to simulate all by himself a kinky sexual encounter for two—this is clever and amusing but accounts for only a couple of minutes. The rest, 64 minutes in all, is too little for your money and too much for your endurance.

It is aggravated by disconnected words. Charles Mee Jr. compiled shards of text out of Freud, Schnitzler, Wittgenstein, Schoenberg, etc., presumably augmented by something of his own (the program is most uncommunicative on this score), all of it about dreams, epiphanies, lists of sexual encounters, traumatic recollections, recited intermittently and bafflingly. Richard Peaslee's derivative and allusive music is a charming pastiche, and Robert Israel's adequate designs are superbly lit by Paul Gallo. But it's not great even for voyeurs: Only Paola Styron and Rob Besserer have bodies and faces one would want uncovered, and there's not that much of them. In a prose poem of Turgenev's, "The End of the World," we read, "It seemed as if the air had died." Behind that scrim at the Public Theater, a bunch of platitudes about Vienna are ground into a joyless, painless, airless mush; for Vienna 1900, you had much better visit the current show at MOMA. But there, of course, you don't get Miss Clarke's obsessions.

THE PLAY ON WHICH GENERATIONS OF America's high-school students formed their taste in theater, **Arsenic and Old Lace,** wheezed onto Broadway as creaky as the day it was born. Written (one gathers) by Joseph Kesselring as a serious thriller, it was turned into a farce by the producers, Lindsay and Crouse. The lines about play reviewers—e.g., "Don't think harshly of Mortimer because he is a dramatic critic; somebody has to do those things"— are still funny (as well as sad, and true); otherwise, the kick has gone out of this vintage 1941 elderberry wine. Especially so with the present cast, wherein only Mary Layne, a fine actress even under adverse circumstances, displays genuine class. As the potty old poisoners, Jean Stapleton and Polly Holliday, though not bad, lack the called-for quirky vigor, the high absurdity. As the hero, the usually droll Tony Roberts is disastrous; looking terrible but acting worse, he wields his double takes like an about-to-be retired abattoir worker struggling to bludgeon his last oxen. In the Boris Karloff role, Abe Vigoda is funny when meant to be frightening, and frightening when trying to be funny.

Everyone, however, is surpassed by William Hickey, as the comic-villainous Dr. Einstein. Regardless of the part, a Hickey performance consists of the same dithering whines occasionally relieved by whiny dithers. I'd call him the worst actor in America, but fear doing him an injustice: He might not have his equal in the world. Brian Murray's lumbering direction has the cast indicating rather than acting, and fails to recognize farce for the serious business it is.

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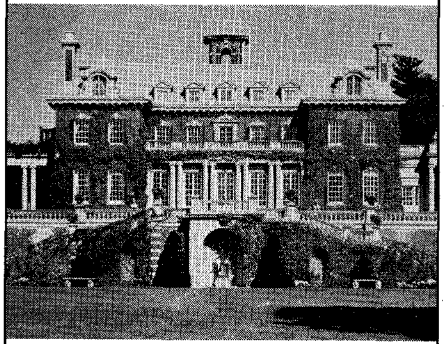
Old Westbury Gardens is open Wednesdays through Sundays, now through November 2.



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BORN-AGAIN CAL-ITALIAN

YELLOWFINGERS DI NUOVO: *The newest new food in airy surroundings.*

RESTAURANTS, LIKE PEOPLE, HAVE MID-life crises. After more than twenty years of the same style of food, chef, and décor, things often go a bit stale. In the restaurant version of therapy, the owner hires a consultant. The predictable result: new, young chef, new food, new ambience.

Yellowfingers di Nuovo (200 East 60th Street, 751-8615), way station on the route to Cinema I, glass-walled oasis for the famished from Bloomingdale's, was born again June 17 as a laid-back, rosy-walled California *caffè,* with an open kitchen and Italian accent. Call the food Cal-Italian.

People in the area seem to have embraced the changes, while militant foodies and trendsetters have yet to arrive. A Nancy Reagan–style matron took to Cal-Italian immediately, instructing the waitress to bring her the fresh-tomato-and-buffalo-mozzarella *"fa'vecchia"* ($8.50), Yellowfingers Italian for their signature pizzas.

The conversion of Yellowfingers is the handiwork of consultant Clark Wolf, whose reputation as the Sol Hurok of food came after his success with Arizona 206. Wolf introduced the owner of Arizona and Yellowfingers, Dr. Joseph Santo (who also owns Contrapunto, upstairs, and Sign of the Dove), to chef Judy Rodgers, 29, formerly of the Union Hotel in Benicia, California (near Berkeley). Rodgers, named one of the 50 most influential food people in a 1984 poll, agreed to take on Yellowfingers as consulting chef.

Rodgers is a purist. Herbs are fresh, eggplants Chinese and grilled, and olive oil *extra vergine.* But kinks in food and service are normal at so new a restaurant, so don't be surprised if the waitress forgets your third request for cutlery.

The amply portioned single courses (sandwich, salad, grill, or pizza) together with dessert come to $15 to $20 per person, including tax and tip—prices that approach ground level. Wine from the Cruvinet, at $5 a glass, is pricey; a bottle of Montepulciano d'Abruzzo ($13) sent down from Contrapunto is a better buy.

Don't miss the thin-crust pizzas with braised onions, lemon, and anchovy or with potato, pancetta, and rosemary ($8.50). Even better is one with grilled eggplant and roasted (red, yellow, green) peppers drizzled with aioli ($10.50).

Semolina-dipped red and white onion rings and lemon slices are fried to so heavenly a crispness ($4.50) even kids will devour them. And the revisionist "cesare" salad is a smash.

Disappointments included dry grilled sausages with polenta ($10.25), soupy tomato-mozzarella salad ($8), and ditsy risotto fritters ($5.50).

Of four desserts we sampled ($4 to $5.25), most notable was a dense, delicious chocolate-and-orange cake topped with pine nuts.

Among the sandwiches, the eggplant, mozzarella, and tomato with gremolada ($8.75) and the Fontina cheeseburger ($8.50) proved addictive.

Every day, Betsy Schultz bakes the flat herb-flecked focaccia—fashionable bread-of-the-moment—for all the sandwiches and burgers. What could be trendier or more purely Cal-Italian than the marriage of burgers and focaccia, in the shadow of the big B. And there isn't even a strand of pasta in sight.

Yellowfingers di Nuovo is open Monday through Saturday 11:30 A.M. to 1 A.M. and Sundays noon to midnight. No reservations. A.E., C.B., D.C., M.C., V. ■

Photograph by Peter Mauss/ESTO.

SALES & BARGAINS

BY LEONORE FLEISCHER

THE CONTEMPORARY WOMAN

THIS BOUTIQUE, WHICH SPECIALIZES IN small collections (in sizes 4 to 16, some fit to size 20) by young American designers, is reducing spring and summer merchandise by 50 percent. For example: Gallé lightweight rainwear, was $65–$100; Cynthia Rowley cotton dresses, were $80–$110; Malavé rayon palm-printed or dotted coordinates, were $48–$110; Malavé leggings and bell-bottom and stirrup pants, were $45–$50; Sarah Arizona cotton cardigans and pullovers, were $40–$50; Rex Ward rayon-challis or cotton separates in bone or black, were $50–$140; Yes Moves rayon-jersey separates, were $24–$70; Hector Cora rayon print separates and linen suits, were $65–$85 and $250, respectively; and more. A.E., M.C., V., checks accepted; all sales final. *Sedona, 436 Sixth Ave., near 10th St. (982-8665); Mon.–Sat. 11 a.m.–8 p.m. and Sun. noon–6 p.m.; while stock lasts.*

THROW A PARTY

HERE'S A SALE ON BALLOONS AND RIBbons, including uninflated latex balloons in assorted colors and sizes, sold by the gross (144): 10-in., were $22, now $17.40; 12-in., were $24, now $16.80; 14-in., were $32, now $22.40; 16-in., were $38, now $26.60. Giant (40-in.) uninflated latex balloons, were $6 each, now $4.20; inflatable vinyl figures, were $3.50–$8, now $2.45–$5.60 (Miss Piggy, was $3.50, now $2.45; Snoopy, was $4, now $2.80; 40-in. red crayon, was $6, now $4.20). Satin-acetate water-repellent ribbon, in 100-yd. rolls, includes: ½-in.-wide, was $5.95, now $4; 1-in.-wide, was $7.95, now $5.50; 1½-in.-wide, was $9.95, now $7. Curling ribbon, in 1,500-ft. rolls, was $4.95, now $4. A.E., M.C., V. accepted; no checks; all sales final. *Balooms, 147 Sullivan St. (673-4007); Mon.–Fri. 10 a.m.–6 p.m. and Sat. noon–6 p.m.; through 7/21.*

BEAUTY SERVICES

SERVICES FOR MEN AND WOMEN ARE BEing reduced 40 percent at this salon. Women's shampoo, cut, and blow-dry, was $50, now $30; men's shampoo, cut, and blow-dry, was $30, now $20; permanent, was $65, now $40; highlighting, was $90, now $50; facial, was $40, now $26; manicure, was $10, now $6; pedicure, was $25, now $15. All waxing, now 40 percent off. By appointment. Checks accepted; no credit cards. *Martino Hair Design, Hotel Olcott, 27 West 72nd St. (874-6867); Tues.–Fri. 11 a.m.–7 p.m. and Sat. 10 a.m.–6 p.m.; through 7/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

FOR MEN AND WOMEN

FBS IS HOLDING A WAREHOUSE SALE ON spring and summer clothing. For women (sizes 3/4–13/14 and S–L): Betsey Johnson white or black cotton-and-Lycra jumpsuits, were $116, now $58; Betsey Johnson white cotton-knit dresses, were $70, now $35; Norma Kamali nylon-and-Lycra suspender skirts, were $66, now $33; Gottex salmon polished-cotton jumpsuits, were $88, now $44; A. J. Bari white or black acetate-and-rayon-jacquard *bustiers,* were $195, now $75; Connie Banko pink or white cotton-knit jumpsuits, were $70, now $35; Leo and Co. white polyester-and-cotton button-front skirts and big piqué jackets, were $50 and $90, respectively, now $20 and $35; rain ponchos, were $15, now $3; leopard-print shorts, were $24, now $12; shoes (sizes 4–11 M and 5–11 N) by Thom Brown, Oleg Cassini, Golo, Norma Kamali, Sandler of Boston, Shoe Strings, Unisa, and more, now 50 percent off. Also, bathing suits, nightgowns, fur coats from Sweden, and much more. For men (sizes S–XL and pants sizes 29–34 and 36): white or stone-washed blue cotton jeans, were $36, now $18; striped cotton jackets, were $34, now $15; Members Only stone-washed cotton jackets, were $60, now $30; Marithe François Girbaud light-blue cotton-denim oversize blazers, were $76, now $38; and more. A.E., M.C., V., checks accepted; all sales final. *FBS Warehouse, 659 Main St., New Rochelle, N.Y. (914-632-5777). For driving directions, see Lillian Vernon sale. Mon.–Sat. 10 a.m.–6 p.m.; sale 7/11–8/2.*

GIFTS

LILLIAN VERNON HAS LOWERED PRICES on already reduced discontinued catalogue merchandise. For example: beaded evening bags, catalogue price $29.98, were $15.98, now $12.50; tool kits for electrical work, catalogue price $11.98, were $7.98, now $5.99; food mills with four stainless-steel blades, catalogue price $14.98; were $7.98, now $5.50; milk-glass vitamin jars, catalogue price $3.98, were $2.50, now $1.50; enameled-metal garden-tool sets, catalogue price $6.98, were $4.98, now $2.98; sets of three wood-framed tiles or trivets, catalogue price $12.98, were $6.50, now $3.98; cat-

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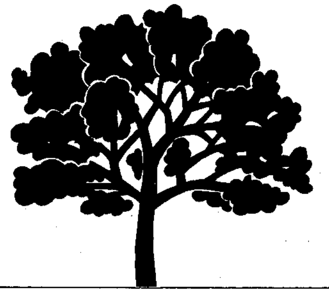
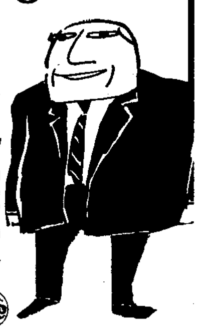


For those who know
the best things in life
are things

How to be a
MOGUL



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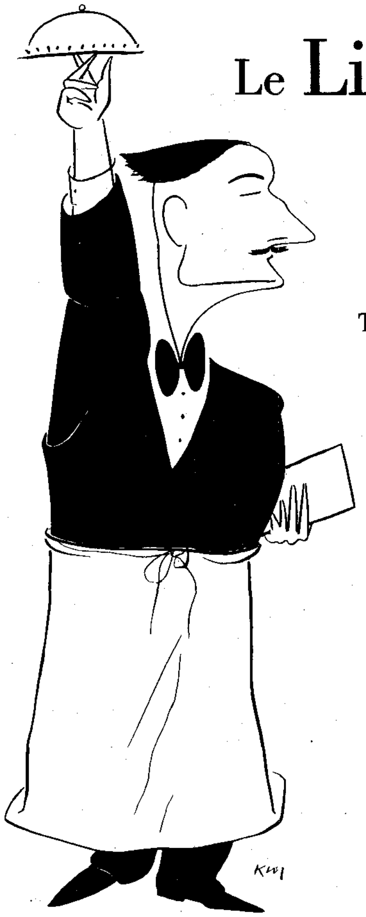

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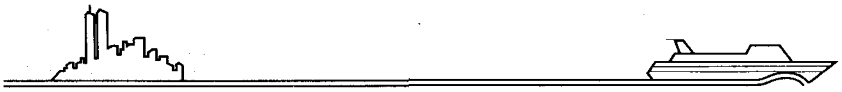

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shaped lap trays, catalogue price $14.98, were $9.98, now $6.50; foaming bath creams, catalogue price $7.50, were $5.25, now $3.75; 36 dripless candles, three colors to a box, catalogue price $9.98, were $3.98, now $2.50; and much more. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *Lillian Vernon "The Store," 549 Main St. New Rochelle, N.Y. (914-636-4294). By car from Manhattan: Take Henry Hudson Pkwy. to Saw Mill River Pkwy. to Exit 1; take Cross County Pkwy. to Exit 9; go north on Cross County Pkwy. to Hutchinson River Pkwy. to Exit 7; go straight on Boston Post Rd., which turns into Main St. Mon.–Sat. 10 a.m.–6 p.m.; sale 7/11–8/2.*

BENEATH IT ALL

HERE ARE SAMPLES OF EUROPEAN LINGErie, sleepwear, and swimwear (most in sizes 6 and 8, some to size 12) at 20 to 40 percent below wholesale prices. A few examples: Italian swimwear, including nylon-and-Lycra maillots, retail $35–$40, here $12; panties, retail $5–$10, here $2; cotton-knit teddies, retail $80, here $25; cotton-knit nightgowns, retail $80, here $27; cotton-and-polyester-velour robes, retail $180–$220, here $60–$75; Ripcosa cotton-knit camisole-and-panty sets, retail $57, here $6 for panties and $12 for camisoles; Bi printed panty hose, retail $19–$20, here $7. Checks accepted; no credit cards; all sales final. *Ripcosa, 40 East 34th St., Room 207 (889-4925); Mon.–Fri. 9 a.m.–5 p.m.; through 7/11.*

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SWING TO SLEEP IN THIS 54-BY-82-IN. hammock of cotton-twill rope with seasoned-oak supports, handcrafted on Pawleys Island (South Carolina); suggested retail price is $110.95, here $89, including shipping. To order, write or phone this mail-order firm. New York residents must add sales tax. Allow three weeks for delivery. Checks and money orders accepted; no credit cards. *Southern Plenty, Ltd., 225 West 106th St., Suite 4A, New York, N.Y. 10025 (316-2164, leave message); through 9/1.*

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CUE

A Complete Entertainment Guide for Seven Days Beginning

JULY 9

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Opening July 9: *Pigs and Battleships.* #2—Janus Film Festival. July 8–9: *Mr. Hulot's Holiday; Playtime.* July 10–12: *La Strada; Juliet of the Spirits.* July 13–14: *The Importance of Being Earnest; Pygmalion.* July 15–16: *Through a Glass Darkly; Winter Light; The Silence.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. July 9: *Diabolique; The Wages of Fear.* July 10: Cartoons!: Friz Freleng #2; Comic Strip Favorites. July 11–12: *Hail the Conquering Hero; The French They Are a Funny Race.* July 13: *Bellissima; The Lady Without Camelias.* July 14: *Simone de Beauvoir; L'Espoir.* July 15: *Eraserhead; Grandmother; Alphabet.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. *Psycho III; Legend.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru July 10: *Hail Mary; Masculin Féminin.* #2—*28 Up.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Labyrinth.* #2—*Ruthless People.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

7. **MOVIELAND 8TH STREET—8th St. E. of University Pl.** 477-6600. #1—*Legal Eagles.* #2—Thru July 10: *Legal Eagles.* Opening July 11: *Club Paradise.* #3—*Big Trouble in Little China.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. July 9: *Beyond a Reasonable Doubt; The Big Heat.* July 10: *Caesar and Cleopatra; Androcles and the Lion.* July 11–12: *Sunset Boulevard; All About Eve.* July 13–14: *Two Women; The Bicycle Thief.* July 15: *While the City Sleeps; Clash by Night.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. July 9–10: *Les Compères; La Chèvre.* July 11–12: *Harold and Maude; Real Life.* July 13–15: *Amarcord; The Clowns.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Under the Cherry Moon.* #2—*Top Gun.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Hannah and Her Sisters.* #2—*Desert Hearts.* #3—*F/X.* #4—*Hard Choices.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*The Karate Kid Part II.* #2—*The Great Mouse Detective.* #3—*American Anthem.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *About Last Night . . . .*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Ruthless People.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Psycho III.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *The Karate Kid Part II.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Ferris Bueller's Day Off.* #2—*Back to School.* #3—*Running Scared.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Labyrinth.* #2—*About Last Night . . . .*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Psycho III.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Legal Eagles.* #2—*Running Scared.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru July 10: *Raw Deal.* Opening July 11: *Club Paradise.* #2—*Under the Cherry Moon.* #3—*Cobra.* #4—Thru July 10: *Hannah and Her Sisters.* Beg. July 11: *Raw Deal.* #5—*The Manhattan Project.* #6—*The Color Purple.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Ruthless People.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Top Gun.* **EMBASSY 3**—*Short Circuit.* **EMBASSY 4**—*Poltergeist II: The Other Side.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Big Trouble in Little China.* #2—*Big Trouble in Little China.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *The Great Mouse Detective.* Theater closed to the public July 9.

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*The Karate Kid Part II.* #2—*Back to School.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *The Great Mouse Detective.*

42. **ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. *American Anthem.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Great Mouse Detective.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *About Last Night . . . .*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Spring Symphony.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *F/X.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Psycho III.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Big Trouble.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Hannah and Her Sisters.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Under the Cherry Moon.* #2—Thru July 10: *Top Gun; My Little Pony—The Movie.* Opening July 11: *Club Paradise.*

54. BARONET—Third Ave. at 59th St. 355-1663. *The Karate Kid Part II.* **CORONET**—*American Anthem.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *About Last Night . . . .*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Mona Lisa.* **CINEMA II**—753-0774. *A Great Wall.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Back to School.* #2—832-2720. *Labyrinth.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Ruthless People.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Running Scared.* #2—*Ferris Bueller's Day Off.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Legal Eagles.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Back to School.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Big Trouble in Little China.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Psycho III.* #2—*Running Scared.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Labyrinth.* #2—*Under the Cherry Moon.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. *Psycho III; Legend.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Ferris Bueller's Day Off.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—*The Trip to Bountiful.* #3—Opening July 9: *The Girl in the Picture.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*Letter to Brezhnev.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 4: 66 Years of American Film Comedy: 1918–84. July 8–9: *The Kid Brother; Tramp, Tramp, Tramp; The Arabian Shrieks.* July 10–12: *The General; Sherlock, Jr.; The Hayseed; Out West.* July 13–14: *It Happened One Night; Twentieth Century; Dough for the Do-do.* July 15–16: *Duck Soup; If I Had a Million.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Rainy Day Friends.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Legal Eagles.* #2—*Running Scared.* #3—*Back to School.* #4—*About Last Night . . . .* #5—*Under the Cherry Moon.* #6—*Ruthless People.*

86. THALIA—95th St. W. of B'way. 222-3370. July 9: *The Boy Friend; The Gold Diggers of 1933.* July 10: *The 4th Man; Something for Everyone.* July 11–12: *Seven Beauties; Swept Away . . . .* July 13: *Under the Volcano; Volcano.* July 14: Cartoon-o-Rama: Cartoons in Depth. July 15: *Sunday Bloody Sunday; In the Cool of the Day.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Labyrinth.* #2—*The Great Mouse Detective.* #3—*Psycho III.* #4—*Back to School; My Little Pony—The Movie.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Under the Cherry Moon.* #2—*Big Trouble in Little China.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 10:30 a.m., 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 12:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Daily at 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students, senior citizens, and members $4; advance tickets available. Films From the Beijing Film Academy. July 9 at 3:30 & 6:30: *Sacrificed Youth* (China, 1985) by Zhang Nuan Xin, and *Marriage* (China, 1982) by Jin Tao, Zhou Wei, and Wang Yi Zin.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. July 9 at 7:30: *Tonight and Every Night* (1945) by Victor Saville, with Rita Hayworth.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. First Films. July 15 at 8: *A Man, When He Is a Man* (Chile, 1985) by Valeria Sarmiento, and *And What Does Your Mother Do?* (Colombia).

FRANCE SALUTES NEW YORK—Alice Tully Hall, Lincoln Center, B'way and 65th St. 362-1911. Adm. $10; advance tickets available at box office. July 11 at 7:30: *Casanova* (1927) by Alexander Volkoff, with a new score composed by George Delerue, and featuring Delerue conducting a live symphony orchestra.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. July 9 at 12:30, 3:15, 6 & 8:45: *Le Bourgeois Gentilhomme* (France, 1981) by Roger Coggio.

GUILD HALL—158 Main St., East Hampton, N.Y. (516) 324-4050. Adm. $5; members $4. Youth and the Rites of Passage. July 15 at 8:30: *Walkabout* (Australia, 1971) by Nicolas Roeg.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru Aug. 31: *As Is* (1984) by Edin Veliz, and *Nature Theatre of Oklahoma* (1984) by Daniel Boord.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. July 13 at 12:30, 1:30 & 2:30: Jewish Humor on Tape: "King Goes to Queens," with Alan King, from *On Location* (HBO, 1978).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Adm. $4.50; series and advance tickets available. Summer Films. Cary Grant: July 9 at 6:30: *Notorious* (1946) by Alfred Hitchcock, co-starring Ingrid Bergman and Claude Rains. James Cagney: July 10 at 6:30: *Angels With Dirty Faces* (1938) by Michael Curtiz, co-starring Pat O'Brien and Humphrey Bogart. Musicals: July 11 at 6:30: *Showboat* (1951) by George Sidney, with Kathryn Grayson, Howard Keel, Ava Gardner, and William Warfield. The Great Sleuths Return Again: July 14 at 6:30: *Agatha* (1978) by Michael Apted, with Vanessa Redgrave and Dustin Hoffman. Robert De Niro: July 15 at 6:30: *Taxi Driver* (1976) by Martin Scorsese, co-starring Jodie Foster and Cybill Shepherd.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. by contribution. July 11 at 8: Open screening; bring your own films.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Sept. 4: The Vision of Ernie Kovacs. Thru Sept. 18: Rocky and Bullwinkle and Friends: A Tribute to Jay Ward.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Thru Aug. 10: Comedy, Italian Style. July 10 at 2:30: *La Donna Scimmia* (Italy, 1964) by Marco Ferreri, with Ugo Tognazzi and Annie Girardot; at 6: *Riusciranno i Nostri Eroi . . .* (Italy, 1968) by Ettore Scola, with Alberto Sordi and Nino Manfredi. July 11 at 2:30: *Risate di Gioia* (Italy, 1960) by Mario Monicelli, with Anna Magnani and Ben Gazzara; at 6: *Luci del Varietá* (Italy, 1950) by Alberto Lattuada and Federico Fellini. July 12 at 2: *In Nome del Popolo Italiano* (Italy, 1971) by Dino Risi, with Vittorio Gassman and Ugo Tognazzi; at 5: *L'Udienza* (Italy, 1972) by Marco Ferreri, with Gassman, Tognazzi, and Claudia Cardinale. July 13 at 2: *Polvere di Stelle* (Italy, 1973) by and with Alberto Sordi, with Monica Vitti; at 5: (See July 11 at 2:30). July 14 at 2:30: (See July 12 at 5); at 6: (See July 10 at 2:30). July 15 at 2:30: (See July 11 at 6); at 6: (See July 13 at 2). **Titus Theater 2:** July 15 at noon: *USA Artists #8: Jasper Johns* (1966) by Alan R. Solomon, and *Hanafuda/Jasper Johns* (1980) by Katrina Martin.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Thru July 13: *Shoah* (France, 1985) by Claude Lanzmann; Part I: July 7–8 at 1 & 7, July 11–12 at 1; Part II: July 9–10 at 1 & 7, July 11–12 at 7, July 13 at 1 & 7; See description on page 75, in **Brief Reviews.** July 14 at 8: *The Doctor and the Devils* (Great Britain, 1985) by Freddie Francis. July 14 at 10, July 15 at 8 & 10:30: *Mishima: A Life in Four Chapters* (U.S.A.-Japan, 1985) by Paul Schrader, with Ken Ogata.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Science Fiction Films of the Fifties. July 15 at 2:30: *Forbidden Planet* (1956) by Fred Wilcox, with Walter Pidgeon, and *Spaceborne* (1978) by Philip Dauber.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru July 24: Tue.–Sun. at 6 & 8, Fri.–Sun. at 4: *Carmen Jones* (1954) by Otto Preminger, with Dorothy Dandridge and Harry Belafonte; Tue.–Sun. at 10 (separate adm.): *Dreamchild* (Great Britain, 1984) by Gavin Millar. Public Service (free): Sat.–Sun. at 2: *Weirded Out and Blown Away* (1985) by Sharon Greytak, and *See What I Say;* Greytak present July 12.

QUEENS COLLEGE—Kiely Hall, Room 170, L.I. Expwy. and Kissena Blvd., Flushing, Queens. (718) 520-7303. Films by Alfred Hitchcock. July 9 at 1:30: *The Lady Vanishes* (Great Britain, 1938), with Margaret Lockwood and Michael Redgrave.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. Buster Keaton: The Great Stoneface. July 12 at 2: *Steamboat Bill, Jr.* (1928) by Charles F. Riesner and Keaton.

CATHEDRAL CHURCH OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. 316-7518. Adm. $5. July 8 at 8: *The Hunchback of Notre Dame* (1923) by Wallace Worsley, with Lon Chaney; accompanied by Lee Erwin at the Great Organ.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2; members $1. D. W. Griffith's Heirs. July 13 at 1:30: *Strike* (U.S.S.R., 1924) by Sergei Eisenstein.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru July 27: Film and Video on Art. July 8 at 1:30, July 9–10 at 11:30 a.m.: Video Program 1: *American Art '85: A View From the Whitney* (1985), "CBS at the Whitney" (1980–84), and *New Narrative* (1984). July 8 at 4:30, July 9–10 at 2:30: Video Program 2: *Uncommon Places: The Architecture of Frank Lloyd Wright* (1985), *James Rosenquist* (1984), and *The California Draftsman* (1984). July 11–12 at 11:30 a.m., July 13 at 12:30: Video Program 3: *American Art '85: A View From the Whitney* (1985), *Eric Fischl* (1986), *Judy Chicago's* The Birth Project (1986), and *Robert Breer: The Five-and-dime Animator* (Great Britain, 1986). July 11–12 at 2:30, July 13 at 3:30: Video Program 4: *Robert Breer: The Five-and-dime Animator* (Great Britain, 1986), *Who Is Red Grooms?* (1985), *Recent Paintings: Ed Paschke* (1985), and *Graffiti/Post-Graffiti* (1984). July 15 at 1:30, July 16–19 at 11:30 a.m., July 20 at 12:30: Film Program 1: *20th-Century American Art: Highlights of the Permanent Collection* (Whitney Museum, 1982), *The Shakers: Hands to Work, Hearts to God* (1985), and *James Rosenquist* (1986). July 15 at 4:30, July 16–19 at 2:30, July 20 at 3:30: Film Program 2: *Thomas Eakins: A Portrait in Motion* (1986), *Winslow Homer: The Nature of the Artist* (1986), and *The Frescoes of Diego Rivera* (1984).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Under the Cherry Moon.* #2—*Running Scared.* #3—*Ruthless People.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru July 10: *American Anthem; Cobra.* Beg. July 11: *Club Paradise.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Running Scared.* #2—*Legal Eagles.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Legal Eagles.* #2—*Back to School.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. *Psycho III; Legend.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Ruthless People.* #2—*Back to School.* #3—*Big Trouble in Little China.* #4—*The Karate Kid Part II.*

106. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Big Trouble in Little China; Enemy Mine.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Under the Cherry Moon.* #2—*Psycho III.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*The Great Mouse Detective.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Psycho III.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—*Labyrinth.* #4—*Big Trouble in Little China.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Ruthless People.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Kung fu films. #2—*The Karate Kid Part II.* #3—*Labyrinth.* #4—*Raw Deal.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Big Trouble in Little China.* #2—*Under the Cherry Moon.* #3—*Back to School.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Under the Cherry Moon.* #2—Thru July 10: *Poltergeist II: The Other Side.* Beg. July 11: *Club Paradise.* #3—*Raw Deal.* #4—*Legal Eagles.* #5—*Psycho III.* #6—*Back to School.* #7—*The Karate Kid Part II.* #8—*Big Trouble in Little China.* #9—*Ruthless People.* #10—*The Great Mouse Detective.* #11—*Running Scared.* #12—*American Anthem; My Little Pony—The Movie.* #13—*Top Gun.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Great Mouse Detective.* #2—*Ruthless People.* #3—*The Karate Kid Part II.* #4—*Back to School.* #5—*Labyrinth.* #6—*My Little Pony—The Movie.* #7—Beg. July 11: *Ferris Bueller's Day Off.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Psycho III.* #2—*Under the Cherry Moon.* #3—*Running Scared.* #4—*Legal Eagles.* #5—Thru July 10: *Ferris Bueller's Day Off.* Beg. July 11: *Club Paradise.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Ruthless People.* #2—*Back to School.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Legal Eagles.* #2—*Ferris Bueller's Day Off.* #3—*Running Scared.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Big Trouble in Little China.* #2—*Labyrinth.* #3—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.* #4—*Cobra.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*The Karate Kid Part II.* #2—*The Great Mouse Detective.* #3—*The Great Mouse Detective.* #4—*Under the Cherry Moon.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Legal Eagles.* #2—*Back to School.* #3—*The Karate Kid Part II.* #4—Thru July 10: *Psycho III.* Beg. July 11: *Club Paradise.* #5—*Ruthless People.* #6—*Running Scared.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Legal Eagles.* #2—*Back to School.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Ruthless People.* #2—*Back to School.* #3—*Running Scared; My Little Pony—The Movie.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Under the Cherry Moon.* #2—*The Karate Kid Part II.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Big Trouble in Little China.* #2—*Psycho III.* #3—*Back to School.* #4—*Running Scared; Labyrinth.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Big Trouble in Little China.* #2—*Under the Cherry Moon.* #3—*The Karate Kid Part II.* #4—*Running Scared.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Labyrinth.* #2—*The Great Mouse Detective.* #3—*Big Trouble in Little China.* #4—*Running Scared.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Psycho III.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru July 10: *Top Gun.* Beg. July 11: *Cobra.* #2—*Hannah and Her Sisters.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Under the Cherry Moon.* #2—*Ruthless People.* #3—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.* #4—*The Karate Kid Part II.* #5—*Psycho III.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Legal Eagles.* #2—*The Karate Kid Part II.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Psycho III.* #2—*Big Trouble in Little China.* #3—*The Karate Kid Part II.* #4—*Running Scared.* #5—*Under the Cherry Moon.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Big Trouble in Little China; Commando.* #2—*Psycho III; Legend.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Big Trouble in Little China.* #4—*Under the Cherry Moon.* #5—*Ruthless People.* #6—*Labyrinth.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Running Scared.* #2—Thru July 10: *Top Gun.* Beg. July 11: *Club Paradise.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Karate Kid Part II.* #2—*Under the Cherry Moon.* #3—*Big Trouble in Little China.* #4—*Labyrinth.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru July 10: *Raw Deal; Vice Squad.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*The Karate Kid Part II.* #4—*Psycho III.* #5—*Back to School.* #6—*Big Trouble in Little China.* #7—*Under the Cherry Moon.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Legal Eagles.* #2—*Running Scared.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Running Scared.* #2—*Psycho III.* #3—*Back to School.* #4—Program unavailable.

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Under the Cherry Moon.* #2—*The Karate Kid Part II.* #3—*Running Scared.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Ferris Bueller's Day Off.* #2—*Big Trouble in Little China.* #3—*Psycho III.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Back to School.* #2—*Ruthless People.* #3—*American Anthem.* #4—*Legal Eagles.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Ruthless People.* #2—*Legal Eagles.*

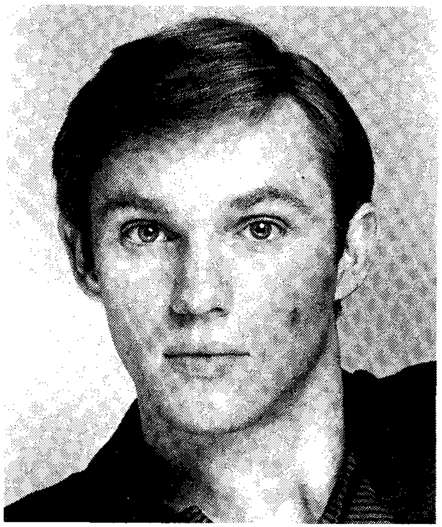
311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Great Mouse Detective.* #2—*Psycho III.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Back to School.* #2—*Back to School.* #3—*Ruthless People.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.* #2—*Cobra.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Ferris Bueller's Day Off.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Karate Kid Part II.* #2—*Under the Cherry Moon.* #3—*Big Trouble in Little China.* #4—*Labyrinth.*



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316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Psycho III.* #2—*Ruthless People.* #3—*Back to School.* #4—*Big Trouble in Little China.* #5—*Legal Eagles; My Little Pony—The Movie.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Labyrinth.* #2—*Ferris Bueller's Day Off.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—*Back to School.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Ruthless People.* #2—*Big Trouble in Little China.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru July 10: *American Anthem; Psycho III.* Beg. July 11: *Club Paradise.* #2—*Labyrinth.* #3—*Under the Cherry Moon.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Top Gun.* #2—*The Great Mouse Detective.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Under the Cherry Moon.* #2—*The Karate Kid Part II.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Great Mouse Detective.* #2—*Short Circuit.* #3—*Psycho III.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Running Scared.* #2—*The Karate Kid Part II.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Back to School.* #2—Thru July 10: *Labyrinth.*

401. NEW DORP—HYLAN—351-6601. #1—*Running Scared.* #2—*The Karate Kid Part II.*

402. NEW DORP—LANE—351-2110. *Back to School.*

403. NEW DORP—RAE—979-0444. #1—*Under the Cherry Moon; My Little Pony—The Movie.* #2—*Labyrinth.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Ruthless People.* #2—*Legal Eagles.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru July 10: *Ferris Bueller's Day Off.* Beg. July 11: *Club Paradise.* #2—*Big Trouble in Little China.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Back to School; My Little Pony—The Movie.* #2—*The Karate Kid Part II.*

501. BELLMORE—MOVIES—783-7200. *Psycho III.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru July 10: *Top Gun.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Big Trouble in Little China.* #4—Thru July 10: *Under the Cherry Moon.* Beg. July 11: *Club Paradise.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Legal Eagles.* #2—*Ruthless People.* #3—*Running Scared.* #4—*Labyrinth.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Psycho III.* #2—*About Last Night . . . .* #3—Thru July 10: *Ferris Bueller's Day Off.* Beg. July 11: *Club Paradise.* #4—*The Great Mouse Detective.*

507. GREAT NECK—SQUIRE—466-2020. #1—*Legal Eagles.* #2—Thru July 10: *My Little Pony—The Movie.* Beg. July 11: *Club Paradise.* #3—*Labyrinth.*

508. HEWLETT—RKO—791-6768. *The Great Mouse Detective.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—*Short Circuit.* #2—*Back to School.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Big Trouble in Little China.* #2—Thru July 10: *Ferris Bueller's Day Off.* Beg. July 11: *Club Paradise.* #3—*The Karate Kid Part II.* #4—*Legal Eagles.* #5—*Psycho III.* #6—*Running Scared.*

511. LAWRENCE—RKO—371-0203. #1—*The Karate Kid Part II.* #2—*Ferris Bueller's Day Off.* #3—*Ruthless People.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Psycho III.* #2—*The Great Mouse Detective.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*Labyrinth.* #4—*About Last Night . . . .* #5—*Running Scared.* #6—*Ferris Bueller's Day Off.*

514. LONG BEACH—PARK AVENUE—432-0576. *The Great Mouse Detective.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*About Last Night . . . .* #2—*Back to School.* #3—*Labyrinth.* #4—*American Anthem.*

516. LYNBROOK—STUDIO ONE—599-1444. *Big Trouble in Little China.*

517. MALVERNE—TWIN—599-6966. #1—*Top Gun.* #2—*The Great Mouse Detective.*

518. MANHASSET—MANHASSET—627-7887. #1—*Big Trouble in Little China.* #2—*Ruthless People.* #3—*Ferris Bueller's Day Off.*

519. MASSAPEQUA—PEQUA—799-6464. *Ruthless People.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Labyrinth.* #2—*Ferris Bueller's Day Off.* #3—*The Karate Kid Part II.* #4—*Big Trouble in Little China.* #5—*Under the Cherry Moon.* #6—*Running Scared.* #7—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.* #8—*Back to School.* #9—*Back to School.*

521. MERRICK—TWIN—546-1270. #1—*Legal Eagles.* #2—*Running Scared.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School.* #2—*The Karate Kid Part II.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru July 10: *Top Gun.* #2—*Psycho III.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Top Gun.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Back to School; My Little Pony—The Movie.* #2—*The Karate Kid Part II.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Legal Eagles.* #2—*Back to School.* #3—*Psycho III; My Little Pony—The Movie.* #4—*Under the Cherry Moon.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Legal Eagles.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Running Scared.* #2—*Under the Cherry Moon.*

530. ROSLYN—ROSLYN—621-8488. #1—*Running Scared.* #2—*The Karate Kid Part II.*

531. SYOSSET—SYOSSET—921-5810. #1—Thru July 10: *Under the Cherry Moon.* Beg. July 11 (tent.): *Club Paradise.* #2—*Ruthless People.* #3—*Labyrinth.*

532. SYOSSET—UA CINEMA 150—364-0700. *About Last Night . . . .*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Labyrinth.* #2—*Cobra.* #3—*Big Trouble in Little China.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Top Gun.* #2—*Ferris Bueller's Day Off.* #3—*Psycho III.* #4—*Legal Eagles.* #5—*Under the Cherry Moon.* #6—*Back to School.* #7—*The Karate Kid Part II.* #8—*Raw Deal.* #9—*The Great Mouse Detective.* #10—*Ruthless People.* #11—*Running Scared.* #12—Thru July 10: *Poltergeist II: The Other Side; My Little Pony—The Movie.* Beg. July 11: *Club Paradise.* #13—*American Anthem.*

535. WANTAGH—RKO—781-6969. *The Great Mouse Detective.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Back to School.* #2—*Big Trouble in Little China.* #3—Thru July 10: *Running Scared.* Beg. July 11: *Club Paradise.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Great Mouse Detective.* #2—*Top Gun.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Under the Cherry Moon.* #2—*Labyrinth.* #3—*Big Trouble in Little China.*

601. BABYLON—RKO—669-0700. #1—*The Great Mouse Detective.* #2—*The Karate Kid Part II.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Legal Eagles.* #2—*Ruthless People.* #3—*Ferris Bueller's Day Off.*

603. BAY SHORE—CINEMA—665-1722. *Back to School.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—Thru July 10: *Running Scared.* Beg. July 11: *Club Paradise.* #2—*Psycho III.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru July 10: *The Karate Kid Part II.* Beg. July 11: *Big Trouble in Little China.* #2—*Under the Cherry Moon.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru July 10: *Poltergeist II: The Other Side.* Beg. July 11: *Cobra.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Ruthless People.* #2—Thru July 10: *American Anthem; My Little Pony—The Movie.* Beg. July 11: *Club Paradise.* #3—*Big Trouble in Little China.* #4—*Under the Cherry Moon.* #5—*Back to School.* #6—*Top Gun.* #7—*Ferris Bueller's Day Off.* #8—*Psycho III.* #9—*Running Scared.* #10—*The Great Mouse Detective.* #11—*Legal Eagles.* #12—*The Karate Kid Part II.*

608. COMMACK—DRIVE-IN—499-2900. *Back to School.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Back to School.* #2—*Big Trouble in Little China.* #3—*Running Scared.* #4—*Psycho III.* #5—*Under the Cherry Moon.* #6—*The Karate Kid Part II.* #7—*Legal Eagles.* #8—*Ruthless People.* #9—*The Great Mouse Detective.* #10—Thru July 10: *Ferris Bueller's Day Off.* Beg. July 11: *Club Paradise.*

610. COMMACK—RKO—499-4545. #1—*American Anthem.* #2—*Labyrinth.*

611. CORAM—PINE—698-6442. #1—*Labyrinth.* #2—*The Karate Kid Part II.* #3—*Running Scared.* #4—*Psycho III.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Ruthless People.* #2—*Back to School.* #3—*The Karate Kid Part II.* #4—*Running Scared.* #5—Thru July 10: *Legal Eagles.* Beg. July 11: *Club Paradise.* #6—*Big Trouble in Little China.* #7—*Labyrinth.* #8—*About Last Night . . . .*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Ruthless People.* #2—Thru July 10: *Back to School.* Beg. July 11: *Club Paradise.* #3—*About Last Night . . . .* #4—*Big Trouble in Little China.* #5—*Labyrinth.*

614. ELWOOD—ELWOOD—499-7800. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

616. FIRE ISLAND—COMMUNITY—583-5184. July 9–10: *Young Sherlock Holmes.* July 11–12: *Sweet Liberty.* July 14–15: *The Jewel of the Nile.*

617. GREENPORT—GREENPORT—477-0500. Thru July 10: *Under the Cherry Moon.* Beg. July 11 (tent.): *Back to School.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Back to School.* #2—*Ruthless People.* #3—*Top Gun.* #4—*Running Scared.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Legal Eagles.*

620. ISLIP—ISLIP—581-5200. #1—*Legal Eagles.* #2—*Labyrinth.* #3—*Ruthless People; My Little Pony—The Movie.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Big Trouble in Little China.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru July 10: *Top Gun.* Beg. July 11: *Cobra.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Back to School.* #2—*Labyrinth.* #3—*Ruthless People; My Little Pony—The Movie.* #4—*Legal Eagles.* #5—*Big Trouble in Little China.* #6—Thru July 10: *Ferris Bueller's Day Off.* Beg. July 11: *Club Paradise.*

625. MONTAUK—THE MOVIES—668-2393. Thru July 10: *Top Gun.*

627. NORTHPORT—NORTHPORT—261-8600. *Short Circuit.*

628. OAKDALE—OAKDALE—589-8118. *The Great Mouse Detective.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Big Trouble in Little China.* #2—*Ruthless People.* #3—*Back to School.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Labyrinth.* #2—Thru July 10: *The Karate Kid Part II.* Beg. July 11: *Club Paradise.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Legal Eagles.* **WEST**—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.*

634. RIVERHEAD—SUFFOLK—727-3133. *Under the Cherry Moon.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru July 10: *Ran.* Beg. July 11: *My Beautiful Laundrette.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*Legal Eagles.* #2—*Running Scared; My Little Pony—The Movie.* #3—*Back to School.*

637. SHIRLEY—DRIVE-IN—281-5444. Thru July 10: *Labyrinth; Head Office.* Beg. July 11: *Ferris Bueller's Day Off; Pretty in Pink.*

639. SMITHTOWN—SMITHTOWN—265-1551. *The Karate Kid Part II.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*The Karate Kid Part II.* #2—*Legal Eagles.* #3—*Running Scared.*

641. STONY BROOK—LOEWS—751-2300. #1—*Legal Eagles.* #2—*Ferris Bueller's Day Off.* #3—*About Last Night . . . .*

642. WEST ISLIP—TWIN—669-2626. #1—*The Great Mouse Detective.* #2—*Top Gun.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Psycho III.* #2—*Legal Eagles.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Back to School.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Ruthless People.* #2—*Running Scared.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Ferris Bueller's Day Off.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Labyrinth.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Back to School.* #2—Thru July 10: *American Anthem.*

705. HARTSDALE—CINEMA—428-2200. #1—*Psycho III.* #2—*The Karate Kid Part II.* #3—*Top Gun; My Little Pony—The Movie.* #4—*Big Trouble in Little China.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Ruthless People.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Karate Kid Part II.* #2—*Big Trouble in Little China.* #3—*Back to School.* #4—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru July 10: *Under the Cherry Moon.* Beg. July 11: *Club Paradise.* #2—*Back to School.* #3—*Psycho III.* #4—*The Karate Kid Part II.* #5—*Legal Eagles.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru July 10: *Short Circuit.* Beg. July 11: *Top Gun.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Labyrinth.* #2—*Ruthless People.* #3—*The Karate Kid Part II.* #4—*Psycho III.* #5—Thru July 10: *Running Scared; American Anthem.* Beg. July 11: *Club Paradise.* #6—*Big Trouble in Little China.* #7—*Under the Cherry Moon.*

711. NEW ROCHELLE—TOWN—632-9700. *Legal Eagles.*

712. OSSINING—ARCADIAN—941-5200. #1—*Legal Eagles.* #2—*Back to School.* #3—*Ruthless People.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—*Big Trouble in Little China.* #4—*Labyrinth.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Psycho III.* #2—*Ruthless People.* #3—*Legal Eagles.* #4—*Ferris Bueller's Day Off.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru July 10: *Short Circuit.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Running Scared.* #2—*Ferris Bueller's Day Off.*

717. RYE—RYE RIDGE—939-8177. #1—*Legal Eagles.* #2—*Running Scared.*

718. SCARSDALE—FINE ARTS—723-6699. Thru July 10: *Labyrinth.*

719. SCARSDALE—PLAZA—725-0078. Thru July 10: *Short Circuit.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Under the Cherry Moon.* #2—*Running Scared.* #3—*Ruthless People.* #4—*About Last Night . . . .*

723. YONKERS—MOVIELAND—793-0002. #1—*Legal Eagles.* #2—*The Great Mouse Detective.* #3—*Ferris Bueller's Day Off.* #4—*Psycho III.* #5—Thru July 10: *Top Gun.* Beg. July 11: *Club Paradise.* #6—*Big Trouble in Little China.*

724. YONKERS—PARK HILL—969-4477. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—*Psycho III.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*American Anthem; Under the Cherry Moon.* #2—*The Great Mouse Detective.* #3—*Running Scared.* #4—*Back to School.* #5—Thru July 10: *Labyrinth.* Beg. July 11: *Club Paradise.* #6—*Big Trouble in Little China.* #7—*The Karate Kid Part II.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Back to School.* #2—Thru July 10: *Under the Cherry Moon.* Beg. July 11: *Club Paradise.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Psycho III; Back to the Future.*

752. NANUET—MALL—623-6336. *Under the Cherry Moon.*

753. NANUET—ROUTE 59—623-3355. *Big Trouble in Little China.*

754. NANUET—RKO MOVIES—623-0211. #1—*About Last Night . . . .* #2—*Labyrinth.* #3—*Legal Eagles.* #4—*The Karate Kid Part II.* #5—*Ruthless People.*

755. NEW CITY—TOWN—634-5100. #1—*Back to School.* #2—*Legal Eagles.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Running Scared.* #2—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.*

757. NYACK—CINEMA EAST—358-6631. *Ruthless People.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *Big Trouble in Little China; Commando.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Back to School.* #2—*Running Scared.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Legal Eagles.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Under the Cherry Moon.*

762. SPRING VALLEY—PIX—425-6902. #1—*Ferris Bueller's Day Off.* #2—*Back to School.*

763. STONY POINT—9 W CINEMA—942-0303. *Back to School.*

764. SUFFERN—LAFAYETTE—357-6030. *Psycho III.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *The Great Mouse Detective.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Legal Eagles.* #2—*Psycho III.*

801. DANBURY—CINE—743-2200. #1—*Ruthless People.* #2—*Ferris Bueller's Day Off.* #3—*Big Trouble in Little China.*

802. DANBURY—CINEMA—748-2923. #1—*About Last Night . . . .* #2—*Running Scared.*

803. DANBURY—PALACE—748-7496. #1—*Under the Cherry Moon.* #2—*Back to School.* #3—Thru July 10: *Labyrinth.* Beg. July 11: *Club Paradise.* #4—Thru July 10: *Top Gun.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to School.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Legal Eagles.* #2—*The Karate Kid Part II.*

806. FAIRFIELD—COUNTY—334-1411. *Psycho III.*

807. GREENWICH—CINEMA—869-6030. #1—*Legal Eagles.* #2—*Psycho III.*

808. GREENWICH—PLAZA—869-4030. #1—*Back to School.* #2—*Big Trouble in Little China.* #3—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*About Last Night . . . .* #2—*Ruthless People.*

810. NORWALK—CINEMA—838-4504. #1—*Running Scared.* #2—*Psycho III.*

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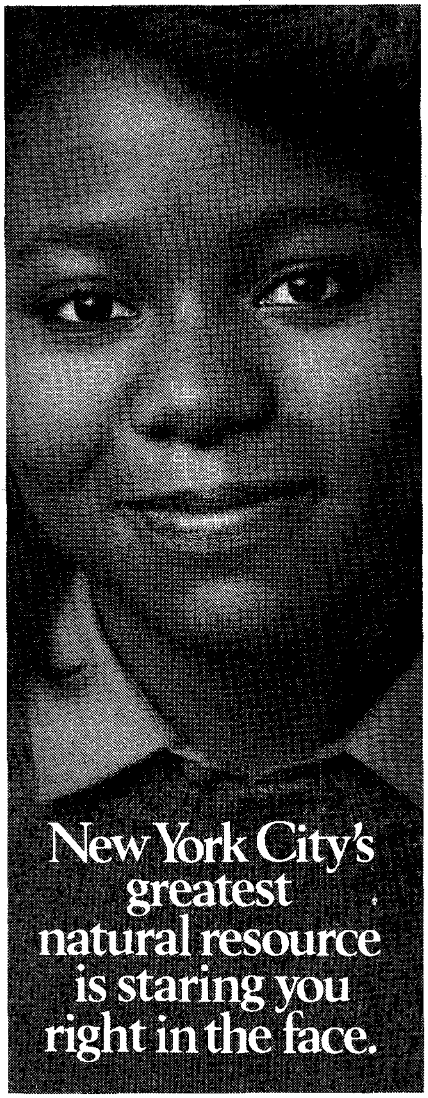
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811. NORWALK—NORWALK—866-9202. *Under the Cherry Moon.*

812. RIDGEFIELD—CINEMA—438-3338. *The Great Mouse Detective.*

813. SOUTH NORWALK—SONO—866-9202. July 8–14: *Trouble in Mind; Brazil.* July 15–17: *Out of Africa.*

814. SPRINGDALE—STATE—325-0250. Thru July 10: *The Great Mouse Detective.* Beg. July 11: *The Karate Kid Part II.*

815. STAMFORD—AVON—324-9205. #1—*Labyrinth.* #2—*Under the Cherry Moon.*

816. STAMFORD—CINEMA—324-3100. #1—*About Last Night . . . .* #2—*Running Scared.* #3—*Ferris Bueller's Day Off.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Ruthless People.* #2—*Top Gun.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Ruthless People.* #2—*Back to School.* #3—*Running Scared.*

820. WESTPORT—FINE ARTS—227-3324. #1—*Ferris Bueller's Day Off.* #2—*Back to School.* #3—227-9619. *Ruthless People.* #4—226-6666. *Legal Eagles.*

821. WESTPORT—POST—227-0500. *Top Gun.*

822. WILTON—CINEMA—762-5678. *The Karate Kid Part II.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*The Karate Kid Part II.* #2—*Psycho III.* #3—Thru July 10: *Under the Cherry Moon.* Beg. July 11: *Club Paradise.* #4—*Back to School.* #5—*Ferris Bueller's Day Off.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Legal Eagles.* #2—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.*

902. JERSEY CITY—LOEWS—653-4600. #1—*The Great Mouse Detective.* #2—*Running Scared.* #3—*Psycho III.*

903. JERSEY CITY—STATE—653-5200. #1—*The Karate Kid Part II.* #2—*Under the Cherry Moon.* #3—*Ruthless People.* #4—*Back to School.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Labyrinth.* #2—*Psycho III.* #3—*The Karate Kid Part II.* #4—*Under the Cherry Moon.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*About Last Night . . . .* #2—*Running Scared; My Little Pony—The Movie.* #3—*Ruthless People.* #4—Thru July 10: *Ferris Bueller's Day Off.* Beg. July 11: *Club Paradise.* #5—*Legal Eagles.* #6—*Back to School.*

906. UNION CITY—SUMMIT—865-4120. Thru July 10: Spanish films. Beg. July 11: *Cobra.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru July 10: *Top Gun; Fire With Fire.* Beg. July 11: *Cobra.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *The Karate Kid Part II.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Psycho III.* #2—*Poltergeist II: The Other Side.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Big Trouble in Little China.*

913. IRVINGTON—CASTLE—372-9324. #1—*Under the Cherry Moon; The Protector.* #2—*Psycho III; Legend.*

914. LIVINGSTON—COLONY—992-0800. *Back to School.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Ruthless People.*

916. MILLBURN—RKO—376-0800. #1—*Running Scared.* #2—*Legal Eagles.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Running Scared.* #2—*Legal Eagles.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Under the Cherry Moon.* #2—*The Great Mouse Detective.* #3—*Ferris Bueller's Day Off.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Running Scared.* #2—*Back to School.* #3—*Ruthless People.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Labyrinth.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru July 10: *The Great Mouse Detective.* Beg. July 11: *Club Paradise.* #2—*Top Gun.* #3—*Big Trouble in Little China.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. *The Great Mouse Detective.*

931. CRANFORD—RKO—276-9120. #1—*Legal Eagles.* #2—*Running Scared.*

932. ELIZABETH—ELMORA—352-3483. Thru July 10: *American Anthem.* Beg. July 11: *Top Gun.*

933. LINDEN—TWIN—925-9787. #1—*Ruthless People.* #2—*Big Trouble in Little China.*

935. SUMMIT—STRAND—273-3900. *The Great Mouse Detective.*

936. UNION—FIVE POINTS—964-3466. #1—*Under the Cherry Moon.* #2—Thru July 10: *Psycho III.* Beg. July 11: *Club Paradise.*

937. UNION—LOST PICTURE SHOW—964-4497. *Back to School.*

938. UNION—RKO—686-4373. #1—*Ferris Bueller's Day Off.* #2—*The Karate Kid Part II.*

939. WESTFIELD—RIALTO—232-1288. #1—*Labyrinth.* #2—*Big Trouble in Little China.* #3—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.*

940. WESTFIELD—TWIN—654-4720. #1—*Back to School.* #2—*The Great Mouse Detective.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *The Great Mouse Detective.*

951. CLOSTER—CLOSTER—768-8800. *Ferris Bueller's Day Off.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Legal Eagles.* #2—*Ruthless People.* #3—*Back to School.* #4—*Psycho III.*

953. EMERSON—TOWN—261-1000. #1—*Running Scared.* #2—*Psycho III.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Legal Eagles.* #2—Thru July 10: *American Anthem.* Beg. July 11: *Back to School.*

955. FAIRVIEW—TWIN—941-2424. #1—*Running Scared.* #2—*Ferris Bueller's Day Off.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru July 10: *American Anthem; Labyrinth.* Beg. July 11: *Club Paradise.* #2—*Big Trouble in Little China.*

957. FORT LEE—SHARON—224-0202. *The Karate Kid Part II.*

958. OAKLAND—TWIN—337-4478. #1—*The Karate Kid Part II.* #2—Thru July 10: *American Anthem.* Beg. July 11: *Club Paradise.*

960. PARAMUS—CINEMA 35— 845-5070. *Back to School.*

961. PARAMUS—DRIVE-IN—368-1440. Thru July 10: *Top Gun; Silver Bullet.* Beg. July 11: *Cobra; Target.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Legal Eagles.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*About Last Night . . . .* #2—*Cobra.* #3—Thru July 10: *SpaceCamp.* Beg. July 11: *Club Paradise.* #4—*Running Scared.* #5—*Psycho III.* #6—*Ruthless People.* #7—*Ruthless People.* #8—*Ferris Bueller's Day Off.* #9—*Labyrinth.* #10—*Big Trouble in Little China.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Top Gun.* #2—*Under the Cherry Moon.* #3—*The Karate Kid Part II.*

965. RAMSEY—CINEMA—825-2090. *Running Scared.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. *The Great Mouse Detective.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Ruthless People.* #2—*The Karate Kid Part II.* #3—*Big Trouble in Little China.* #4—*Ferris Bueller's Day Off.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*The Karate Kid Part II.* #2—*The Great Mouse Detective.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Legal Eagles.* #2—*Back to School.* #3—Thru July 10: *American Anthem.* #4—*The Great Mouse Detective.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Legal Eagles.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—Thru July 10: *Ruthless People.* Beg. July 11: *Club Paradise.* #4—*Big Trouble in Little China.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOUT LAST NIGHT . . . —(1 hr. 53 min., '86) A comedy, based on David Mamet's play *Sexual Perversity in Chicago,* about two people's attempt to build a relationship out of a one-night stand. With Rob Lowe, Demi Moore, James Belushi, and Elizabeth Perkins. Screenplay by Tim Kazurinsky and Denise DeClue. Dir. Edward Zwick. R. **21, 30, 45, 55, 85, 506, 513, 515, 532, 612, 613, 641, 722, 754, 802, 809, 816, 905, 963**

AMERICAN ANTHEM—(1 hr. 40 min., '86) Olympics gymnast Mitch Gaylord stars as a young man who tries to make it in competitive gymnastics despite the economic hardships of his family. With Janet Jones and Michelle Phillips. Screenplay by Evan Archerd and Jeff Benjamin; story by Archerd, Benjamin, and Susan Williams. Dir. Albert Magnoli. PG-13. **20, 42, 54, 101, 113, 204, 217, 309, 313, 320, 515, 520, 534, 607, 610, 632, 703, 707, 710, 725, 756, 808, 901, 932, 939, 954, 956, 958, 971**

BACK TO SCHOOL—(1 hr. 36 min., '86) Reviewed in this issue. PG-13. **25, 39, 60, 65, 85, 88, 103, 105, 112, 113, 200, 202, 206, 207, 208, 211, 300, 304, 306, 309, 312, 316, 318, 400, 402, 500, 504, 509, 515, 520, 522, 525, 527, 534, 536, 603, 607, 608, 609, 612, 613, 617, 618, 624, 629, 636, 644, 702, 703, 707, 708, 712, 725, 726, 755, 759, 762, 763, 803, 804, 808, 819, 820, 900, 903, 905, 914, 919, 920, 937, 940, 952, 954, 960, 971, 974**

BIG TROUBLE—(1 hr. 33 min., '85) A comedy about a middle-class family man who, unable to fund his children's education, becomes involved in an insurance scam. With Peter Falk, Alan Arkin, Beverly D'Angelo, Charles Durning, and Robert Stack. Written by Warren Bogle. Dir. John Cassavetes. R. **50**

BIG TROUBLE IN LITTLE CHINA—(1 hr. 40 min., '86) A truck driver gets swept up in a bizarre adventure and ends up in an imaginary world beneath Chinatown inhabited by ghosts. With Kurt Russell, Kim Cattrall, Dennis Dun, James Hong, Victor Wong, and Kate Burton. Written by Gary Goldman and David Z. Weinstein; adaptation by W. D. Richter. Directed and scored by John Carpenter. PG-13. **7, 37, 66, 89, 105, 106, 109, 112, 113, 204, 211, 212, 214, 219, 220, 300, 302, 304, 308, 315, 316, 319, 405, 504, 510, 516, 518, 520, 533, 536, 600, 605, 607, 609, 612, 613, 621, 624, 629, 705, 707, 710, 713, 723, 725, 753, 758, 801, 808, 912, 922, 933, 939, 956, 963, 968, 974**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but director Terry Gilliam (formerly of Monty Python) has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6, 813**

CLUB PARADISE—(1 hr. 35 min., '86) A Chicago fireman leaving the force invests his entire disability settlement in a run-down hotel in the Caribbean: a comedy. With Robin Williams, Peter O'Toole, Rick Moranis, Jimmy Cliff, Twiggy, Adolph Caesar, Eugene Levy, and Joanna Cassidy. Screenplay by Harold Ramis and Brian Doyle-Murray; story by Ed Roboto, Tom Leopold, Chris Miller, and David Standish. Dir. Ramis. PG-13. **7, 33, 53, 101, 113, 201, 204, 206, 217, 301, 313, 320, 405, 504, 506, 507, 510, 520, 531, 534, 536, 604, 607, 609, 612, 613, 624, 631, 632, 707, 708, 710, 723, 725, 726, 756, 803, 808, 900, 901, 905, 922, 936, 939, 956, 958, 963, 974**

COBRA—(1 hr. 27 min., '86) Poison. Sylvester Stallone, crawling up Clint Eastwood's back, takes on an army of sicko killers in Los Angeles. The movie is trashy and sadistic, with a standard exploitation structure (women hacked to death in cars, self-mutilation, etc.), but it comes with an overlay of anti-civil-liberties rhetoric. Stallone's Marion Cobretti, or Cobra, thinks that police regulations, the courts, and the laws are all helping criminals, so he handles crime in his own way—by eliminating the suspects. This one-man death squad shoots, burns, detonates—this is his "cure." The movie, directed with laughable incompetence by George Pan Cosmatos, is sluggish, sour, and unbelievable. At the end, the goons drive their motorcycles straight into Stallone's line of fire. They actually seem eager to fall under his righteous hand. This is the movie that Warner Bros. chooses to open at 2,131 theaters—the largest opening ever. (June 9, 1986) R. **33, 101, 204, 216, 313, 533, 606, 623, 906, 907, 961, 963**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. Director Robert Mandel is good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked better if the special effects had fooled us as well. (Mar. 10, 1986) R. **11, 48**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a fast-talking high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; his teachers are all drones; and the dean of students (Jeffrey Jones) is a power-mad hysteric who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you think that Hughes has set them up for a startling brush with Experience, but actually, everything goes brilliantly for them—Ferris successfully puts on half the city of Chicago as well as the dimwits out in the suburbs. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. And Hughes's direction is awful. He lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and some of the plot elements are stolen from *Risky Business* and *Beverly Hills Cop.* The whole picture is boring and conventional. (June 16, 1986) PG-13. **25, 62, 80, 200, 201, 203, 213, 308, 314, 317, 326, 405, 506, 510, 511, 513, 518, 520, 534, 602, 607, 609, 614, 624, 641, 701, 714, 716, 720, 723, 762, 801, 816, 820, 900, 905, 918, 938, 951, 955, 963, 968**

THE GIRL IN THE PICTURE—(1 hr. 30 min., '86) A romantic comedy about the disappointments in love experienced by a young Scottish photographer and the people he knows. With John Gordon-Sinclair and Irina Brook. Written and directed by Cary Parker. PG-13. **81**

THE GREAT MOUSE DETECTIVE—(1 hr. 12 min., '86) A new animated feature from Walt Disney Pictures, the comic adventure story of a great mouse detective in Victorian England. Based on the book *Basil of Baker Street,* by Eve Titus. With the voices of Vincent Price, Barrie Ingham, and Val Bettin. Dir. John Musker, Ron Clements, Dave Michener, and Burny Mattinson. (Playing with the 1937 short *Clock Cleaners,* featuring Mickey Mouse and Donald Duck.) G. **20, 38, 40, 43, 88, 108, 113, 200, 205, 214, 311, 321, 323, 506, 508, 512, 514, 517, 534, 535, 537, 601, 607, 609, 628, 642, 723, 725, 765, 812, 814, 902, 918, 922, 930, 935, 940, 950, 967, 970, 971**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A charming though slight comedy about a Chinese American family from San Francisco that goes to visit relatives in Beijing. Peter Wang, the director and star, has a rueful, offhand sensibility and a very gentle touch, but he hasn't come up with a strong story that would pull his many observations together. Wang's computer executive is the best thing in the movie; he's an assimilated yet dissatisfied man who, on the one hand, receives the contempt of his son for not being American enough, and on the other, gets passed over for his division because he's still perceived as Chinese. When the executive visits his sister's family, both the Americans and the Chinese turn out to have similar problems with their children. Wang employs a complicated network of contrasts and comparisons, and he's a funny and observant man. If only the movie were a little more exciting! Screenplay by Wang and Shirley Sun. PG. **56**

★ **HAIL MARY—**(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary*, a short by Anne-Marie Miéville. (Oct. 21, 1985) **4**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac of epic proportions, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 33, 52, 216**

HARD CHOICES—(1 hr. 31 min., '85) A love story between a teenage boy in prison and a social worker, a woman in her thirties, who helps him escape. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **11**

THE KARATE KID PART II—(1 hr. 49 min., '86) Noriyuki "Pat" Morita and Ralph Macchio return as Miyagi and Daniel, his protégé, meeting new challenges in Miyagi's hometown on Okinawa. Written by Robert Mark Kamen, based on the characters he created for *The Karate Kid*. Dir. John G. Avildsen. PG. **20, 24, 39, 54, 105, 109, 111, 113, 200, 205, 206, 210, 212, 217, 218, 219, 300, 302, 304, 307, 315, 318, 322, 325, 401, 500, 504, 510, 511, 520, 522, 525, 530, 534, 601, 605, 607, 609, 611, 612, 631, 639, 640, 702, 705, 707, 708, 710, 713, 724, 725, 754, 805, 814, 822, 900, 903, 904, 910, 920, 938, 957, 958, 964, 968, 970, 974**

LABYRINTH—(1 hr. 41 min., '86) A teenage girl must find her way to the center of a mysterious labyrinth filled with wondrous creatures in order to rescue her baby brother from its evil ruler. With David Bowie and Jennifer Connelly. Screenplay by Terry Jones; story by Dennis Lee and Jim Henson. Dir. Henson. PG. **5, 30, 60, 68, 88, 109, 111, 200, 204, 211, 214, 300, 302, 315, 317, 320, 400, 403, 505, 507, 513, 515, 520, 531, 533, 600, 610, 611, 612, 613, 620, 624, 631, 637, 702, 710, 713, 718, 725, 754, 803, 815, 904, 920, 939, 956, 963**

★ **LEGAL EAGLES**—(1 hr. 54 min., '86) As Tom Logan, ace Manhattan prosecutor, Robert Redford, looks comfortable, relaxed, and rather pleased with himself, frankly basking in the rapt attention given him by the two ravenous leading ladies, Debra Winger and Daryl Hannah. The script, by Jim Cash and Jack Epps Jr., is just as much a retread as the one they concocted for *Top Gun*, but here they redo forties romantic comedy, and it's more fun. Hannah plays the spooky young performance artist Chelsea Deardon, obsessed with the work of her father, a famous painter who died in a fire. His work allegedly burned up, but Chelsea, with witchlike intuition, knows the paintings are still around, tries to steal one, and is later accused of murder. Her attorney, Winger, believes her, the prosecutor does not, and soon the two lawyers are investigating the case together and working up one of those bantering-competitive attractions that used to be the staple of the movies. A lot of the plotting and dialogue come off as slapdash and glib, more sitcom than high-Hollywood, but star power carries us through. Winger is radiant and charming in the role of the driven working girl, and Hannah, eyes fixed on Redford, gliding into the frame, is a potent seductress. Ivan Reitman directed, and it's his least cartoonish work yet. *Legal Eagles* isn't inspired, but it's a decent light entertainment. With Terence Stamp and Brian Dennehy. (June 23, 1986) PG. **7, 7, 32, 64, 85, 102, 103, 113, 201, 203, 206, 207, 213, 218, 304, 305, 309, 310, 316, 326, 404, 505, 507, 510, 513, 521, 527, 528, 534, 602, 607, 609, 612, 614, 619, 620, 624, 632, 636, 640, 641, 643, 708, 711, 712, 714, 717, 720, 723, 754, 755, 760, 800, 805, 807, 820, 901, 905, 916, 917, 931, 952, 954, 962, 971, 973**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **82**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. George is a violent yet upright fellow—an idiot in the Dostoyevskian sense of someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. They make an odd but satisfying couple. Hoskins is short, barrel-chested, and balding, with a pugnacious nose and a mouth that can turn into an oval of rage. Cathy Tyson (Cicely's niece), only twenty, is physically astonishing—very tall, straight as an arrow, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George falls for Simone, she murmurs a request—find a girl who has disappeared somewhere in Mortwell's domain. As George enters the Soho night world on his quest, composer Michael Kamen returns to the title song (a fifties Nat King Cole standard), and Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 635**

POLTERGEIST II: THE OTHER SIDE—(1 hr. 31 min., '86) The Freeling family is once again tormented by supernatural forces. With JoBeth Williams, Craig T. Nelson, Heather O'Rourke, Oliver Robins, Julian Beck, and Zelda Rubinstein. Written by Michael Grais and Mark Victor. Dir. Brian Gibson. PG-13. **36, 113, 534, 606, 911**

PSYCHO III—(1 hr. 33 min., '86) Norman Bates, released and "cured" of his homicidal tendencies, is home again and the Bates motel is back in business. Starring Anthony Perkins, Diana Scarwid, Jeff Fahey, and Roberta Maxwell. Screenplay by Charles Edward Pogue. Dir. Perkins. R. **3, 23, 31, 49, 67, 69, 88, 104, 107, 108, 113, 201, 206, 211, 215, 217, 219, 220, 304, 306, 308, 311, 316, 320, 323, 501, 506, 510, 512, 523, 527, 534, 604, 607, 609, 611, 643, 705, 708, 710, 714, 723, 724, 751, 764, 800, 806, 807, 810, 900, 902, 904, 911, 913, 936, 952, 953, 963**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear*, Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82, 635**

RAW DEAL—(1 hr. 37 min., '86) For the first hour or so, this Chicago-set thriller, starring Arnold Schwarzenegger, is quite entertaining. The screenwriters, Gary M. DeVore and Norman Wexler, and the director, John Irvin, have fashioned the hero's role for Arnold, and he has become an amusing actor. (You haven't lived until you've heard him complain that a criminal he once beat up "molested and *moo*tilated young women.") Schwarzenegger is an ex-FBI man who tries to win back his job by infiltrating the Chicago mob; the gangsters are played not by the usual Italianate heavies but by Sam Wanamaker, Paul Shenar, and Steven Hill. Kathryn Harrold shows up as a shady lady who hits the gambling tables, and Darren McGavin is a virtuous old cop. Despite these considerable pluses, however, the movie turns sour at the end when Arnold starts eliminating people with a machine gun. Can't we have a cease-fire, or at least an end to elimination scenes? R. **33, 111, 113, 303, 534**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **25, 32, 62, 67, 85, 100, 102, 108, 109, 113, 201, 203, 206, 208, 211, 212, 214, 219, 301, 305, 306, 307, 318, 325, 401, 505, 510, 513, 520, 521, 529, 530, 534, 536, 604, 607, 609, 611, 612, 618, 636, 640, 700, 710, 713, 716, 717, 722, 724, 725, 756, 759, 802, 810, 816, 819, 902, 905, 916, 917, 919, 931, 953, 955, 963, 965**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Reviewed in this issue. R. **5, 22, 34, 61, 85, 100, 105, 108, 110, 113, 200, 202, 206, 208, 217, 300, 304, 309, 310, 312, 316, 319, 404, 505, 511, 513, 518, 519, 531, 534, 602, 607, 609, 612, 613, 618, 620, 624, 629, 700, 706, 710, 712, 714, 722, 754, 757, 801, 809, 818, 819, 820, 903, 905, 915, 917, 919, 933, 952, 963, 968, 974**

★ **SHOAH**—(9 hr. 23 min., '85; usually shown in two parts) In several languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. (Oct. 28, 1985) At the New Community Cinema (See **Museums, Societies, Etc.**)

SHORT CIRCUIT—(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Written by S. S. Wilson and Brent Maddock. Dir. John Badham. PG. **36, 323, 509, 627, 709, 715, 719**

SPRING SYMPHONY—(1 hr. 45 min., '83) In German, Eng. subtitles. The true story of nineteenth-century composer Robert Schumann and his tortured, obsessive love for the piano prodigy Clara Wieck. With Nastassja Kinski and Herbert Gronemeyer. Written and directed by Peter Schamoni. PG-13. **47**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63**

TOP GUN—(1 hr. 49 min., '86) The first wrapped-in-Mylar package of the season. This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—he's "dangerous." In the dreary tradition of these movies, the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. (May 19, 1986) PG. **10, 36, 53, 113, 216, 301, 321, 502, 517, 523, 524, 534, 537, 607, 618, 623, 625, 642, 705, 709, 723, 803, 818, 821, 907, 922, 932, 961, 964**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **81**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

UNDER THE CHERRY MOON—(1 hr. 38 min., '86) Prince stars as an American musician who journeys to the French Riviera and falls in love with a spoiled heiress. With Kristin Scott-Thomas, Jerome Benton, Steven Berkoff, Francesca Annis, and Alexandra Stewart. Screenplay by Becky Johnston. Scored and directed by Prince. PG-13. **10, 33, 53, 68, 85, 89, 100, 107, 112, 113, 201, 205, 210, 212, 217, 219, 300, 302, 304, 307, 315, 320, 322, 403, 504, 520, 527, 529, 531, 534, 600, 605, 607, 609, 617, 634, 708, 710, 722, 725, 726, 752, 761, 803, 811, 815, 900, 903, 904, 913, 918, 936, 964**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the South of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **81**

REVIVALS

BEYOND A REASONABLE DOUBT—(1 hr. 20 min., '56) This illogical and unconvincing little mystery, in which a novelist attempts the perfect crime, was Fritz Lang's last American film—after it was completed he decided he could no longer take the frustrations of directing in Hollywood. With Dana Andrews, Sidney Blackmer, and Joan Fontaine. **8**

THE BICYCLE THIEF—(1 hr. 30 min., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided amateur cast are almost more real than life itself. **8**

LA CHEVRE—(1 hr. 31 min., '81) In French, Eng. subtitles. A very funny farce, written and directed by Francis Veber. When a hard-nosed detective (Gérard Depardieu) fails to find a kidnapped heiress, her father sends out his accountant (Pierre Richard)—a man who, like the heiress, has unfathomable, terrifying bad luck—hoping that the accountant will lead them, after going through the same chain of misadventures, to the lost girl. The film needs more polish, but Richard is a refreshingly unsentimental comic hero. **9**

DIABOLIQUE—(1 hr. 47 min., '55) In French, Eng. subtitles. Henri-Georges Clouzot's creepy classic about a man, a wife, a mistress, and a corpse that won't lie still. A good, claustrophobic horror film, almost too sadistic to be really enjoyable. With Simone Signoret. **2**

DUCK SOUP—(1 hr. 10 min., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. **83**

ERASERHEAD—(1 hr. 29 min., '77) David Lynch's first feature is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch has created his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. **2**

THE GENERAL—(1 hr. 16 min., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation*. The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, *The General*, deep into northern territory. **83**

GOLD DIGGERS OF 1933—(1 hr. 36 min., '33) This is the one in which Ginger Rogers, wearing a silver dollar and very little else, bouncily sings "We're in the Money." With Dick Powell and Ruby Keeler, Joan Blondell, Busby Berkeley's kaleidoscopic choreography, and the collar-grabbing number "Remember My Forgotten Man." Dir. Mervyn LeRoy. **86**

HAIL THE CONQUERING HERO—(1 hr. 41 min., '44) A marvelous satirical comedy, by that great American original, Preston Sturges, about a returning G.I. whose buddies pass him off as a war hero to make his mother happy. The hoax gets out of control, and reaches the point where the townspeople try to elect nervous, protesting Eddie Bracken mayor. Sturges's eye for the surrealism of the everyday is given free play here. **2**

IT HAPPENED ONE NIGHT—(1 hr. 45 min., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **83**

MASCULIN FEMININ—(1 hr. 43 min., '65) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a sixteenth-century lyric poem—an expression of a lost age. **4**

PIGS AND BATTLESHIPS—(1 hr. 48 min., '61) In Japanese, Eng. subtitles. Previously unreleased, a tragicomic look at Japanese teenagers—hoodlums and whores—and the black-marketing of hogs to the American fleet. Screenplay by Hisashi Yamauchi. Dir. Shohei Imamura. **1**

PYGMALION—(1 hr. 35 min., '38) A more than respectable version of Shaw's great play. Wendy Hiller stars as the cockney flower girl who proves it ain't what you say, it's the way you say it, and Leslie Howard is the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith and Howard. **1**

SOMETHING FOR EVERYONE—(1 hr. 52 min., '70) Based on a peculiar novel (*The Cook*), this film is quite odd itself, with a black-comedy plot that isn't as clever or as cynical as it aims to be, some inappropriately theatrical performances, and lots of nice Bavarian scenery in the background. Broadway's Hal Prince directed, although it's rumored the movie was butchered by the studio. With Michael York and Angela Lansbury. **86**

LA STRADA—(1 hr. 55 min., '54) In Italian, Eng. subtitles. One of Fellini's early, lyrical masterpieces, from the days before his style became overwhelmingly "Fellini-esque." Anthony Quinn is the brutish circus strongman, Giulietta Masina the waif he makes part of his entourage. Strong, touching, poetic. **1**

SWEPT AWAY BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST—(1 hr. 56 min., '74) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked on a desert island. He becomes the despot and she the slave who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty, often gripping film. With Mangiangela Melato and Giancarlo Giannini. **86**

TWENTIETH CENTURY—(1 hr. 31 min., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs—John Barrymore as a Broadway producer and Carole Lombard as his star—trapped on the same train ride. Dir. Howard Hawks. **83**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, July 16

CUBA AND HIS TEDDY BEAR—The Joseph Papp presentation, sold out for its entire run downtown, has now come to Broadway (for 55 performances only). It's Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); co-starring Burt Young; directed by Bill Hart. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m., Sat. at 2 p.m., $10 to $37.50; 7/16 thru 9/21. **Longacre Theatre,** 220 West 48th Street (239-6200). All major credit cards.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two utterly charming, extremely altruistic, elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $19.50 to $29.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m., $17 to $27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards.

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the South of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, and Lee Roy Reams are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoosie Kurtz, and Christine Baranski. Also featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Featured in the cast are Mercedes Ruehl, Gregg Almquist, Richard Council, Daniel Ziskie, Nancy Travis, and Josh Pais. Wed. thru Fri. at 8 p.m., $30 to $35, Sat. at 8 p.m., $32.50 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50., Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed., Sat., at 2 p.m., Sun. at 3 p.m. $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Betty Buckley, Loretta Swit, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! Featured in the cast are Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS.**

SWEET CHARITY—Debbie Allen stars in a revival of the musical with book by Neil Simon, and music and lyrics by Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson from her early years as a soloist in a neighborhood church to her success as an internationally renowned gospel singer; with music by John Lewis. Featured in the cast are Kathi Walker, Yolanda Graves, Arthur French, and Freeda Davidson. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12; thru 9/28. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

BURIED CHILD—Revival of Sam Shepard's Pulitzer Prize–winning play which describes the emotional and economic decay of an American family; directed by Stephen Siegel. Featured in the cast are Joe Ambrose, Joe Viviani, Alexa Lambert, Edward J. Cunningham, Barbara Brandon, Tom Smolinski, and Michael Ferman. Wed. thru Sat. at 8 p.m., Wed. at 2 p.m., Sun. at 3 p.m.; $12. **Bouwerie Lane Theatre,** 320 Bowery (718-983-1393).

BURNING PATIENCE—Chilean exile Antonio Skarmeta's controversial play, translated by Marion Peter Holt, takes place in a small, romantic fishing village on the coast of Chile where the poet Pablo Neruda spent his last days; directed by Paul Zimet. Featured in the cast are Gregorio Rosenblum (as Neruda), Monique Cintron and Angel David (as young lovers), and Lola Pashalinski. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12. **INTAR Hispanic American Arts Center,** 420 West 42nd Street (279-4200).

ELECTRIC MAN—Phil Bruns stars in Mark Eisenstein's comedy which zeroes in on a microphone, a comedian, and an electric chair; directed by James Karr. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE FANTASTICS—A musical fable in its 27th year which has spawned in its time plenty of talent. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 scenes and songs of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 1 & 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this weird and funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. thru Fri. at 8 p.m., Sat. at 2, 5 and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. Thurs. performance at 11 a.m., all seats are $10. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MASTER CLASS—Len Cariou, Werner Klemperer, Austin Pendleton, and Philip Bosco star in David Pownall's play about Prokofiev, Shostakovich, Stalin, and Zhdanov; directed by Frank Corsaro. The encounter of these men takes place in 1948 during a musicians' conference, convened by the Soviets to purge Russian music of its "anti-democratic tendencies." Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; thru 7/13. **Roundabout Theater,** 100 East 17th Street (947-0515).

MONOLOGUIST SPALDING GRAY—*Swimming to Cambodia,* based on Spalding Gray's experiences as an actor in the film *The Killing Fields,* alternates with *Terrors of Pleasure.* Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 7:30 p.m.; $10 to $15; 7/8 thru 8/3. Call theater for specific details. The **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

NATIONAL LAMPOON'S CLASS OF '86—Musical comedy entertainment about today's world from the people who brought you *National Lampoon's Animal House, Lemmings,* and *Vacation.* Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 7:30 and 10:30 p.m., Sun. at 5 p.m.; $15 to $24. **Village Gate Theatre,** Bleecker and Thompson Sts. (475-5120).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy by Barry Harman and Grant Sturiale, about Jupiter who spends a night with a mortal woman. Featured in the cast are Ron Raines and Peggy Hewett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Theatre**, 120 West 28th Street (645-0783).

OUT!—Lawrence Kelly's drama, based on the legendary 1919 throwing of the World Series and how it affected America's favorite pastime; directed by Max Charruyer. Featured in the cast are Rick Tolliver, Paul Christie, Terry Hempleman, Richard Tabor, Arnie Mazer, John O'Hern,Michael Countryman, and Steven Stahl. Tues. thru Fri. at 8 p.m. Sat. at 7 p and 10 p.m., Sun. at 3 p.m.; $18; from 7/8. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are John Cunningham, Charlotte Moore, Debra Mooney, Stephen Pearlman, and June Gable. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $25. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Liz Larsen, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$32.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $15 to $26. **Lamb's Theatre,** 130 West 44th Street (997-1780).

TODAY I AM A FOUNTAIN PEN—Revival of Israel Horovitz's comedy about a family in Sault Ste. Marie in the early years of World War II; based on material from Morley Torgov's book; directed by Stephen Zuckerman. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).●

VIENNA: LUSTHAUS—A music-theater work by Richard Peaslee and Charles Mee Jr., directed by Martha Clarke, about the artistic ferment of pre–World War I Vienna. Featured in the cast are Lila York, Robert Besserer, Amy Spencer, and Lotte Goslar. Wed., Fri., Sat. at 7:30 and 9:30 p.m., Thurs. at 7:30 p.m., Sun. at 3 p.m.; $20 to $25; thru 7/27. **Public Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THEATER COMPANIES

APPLE CORPS THEATRE COMPANY—Seventh Annual Mystery Festival (Part II): Agatha Christie's *Rule of Three,* consisting of *The Patient, The Rats,* and *Afternoon at the Seaside,* directed by John Raymond. Featured in the cast are Keith Williams, Lois Raebeck, Allan Stevens, Judith Scarpone, Robert McFarland, Sean O'Sullivan, Rica Martens, Sherman Lloyd, and Janet Kingsley. Fri. and Sat. at 8 p.m. Sat. and Sun. at 3 p.m.; $12 to $15; 7/9 thru 8/17. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater**, 351 East 74th Street (772-8707).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions to the improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

MEAT AND POTATOES—A revival of Tennessee Williams's 1977 play, *Vieux Carré,* which chronicles the coming of age of a youth who learns the facts of life in a seedy New Orleans boardinghouse; directed by Neal Weaver. Featured in the cast are Charles Dietz, David Scott Taylor, Michael Raymond, Laura Neal, Miriam Miller, and Jan Meredith. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 7/13. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MERIDIAN GAY THEATRE—Two one-acters: Felice Picano's *One O'clock Jump,* and Tim Stinnett's *Killer Bangs;* both of them directed by Francine L. Trevens. Featured in both casts are David A. Crespy, Mark Gallagher, and Kyle Larsen. Fri. thru Mon. at 8 p.m.; thru 7/21; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

REPERTORIO ESPAGNOL—Ricardo Talesnik's *La Fiaca,* an Argentina comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical, popular, and Cuban zarzuelas; directed by Rene Buch; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; thru August. $12 for plays and $16 to $18 for musicals. Call theater for specific dates. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory thru July. Thurs.–Sat. at 8. Call for specifics. **Theater,** 46 Walker St. (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL'S WELL THAT ENDS WELL—Shakespeare's play, directed by Gary Beck, a period production, uses traditional techniques. Wed. thru Sat. at 8 p.m; thru 7/28; $6. **American Theater**, 314 W. 54th St.(581-3044).

ANNA—C. Dumas's story of an abused black teenage girl and her struggles to achieve a normal life; directed by Seret Scott. With Pam Kay, Helmar Augustus Cooper, and Judith Barnet. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru 7/13. **18th Street Playhouse,** 145 West 18th Street (718-783-2954).

CASINA—Plautus's Roman comedy. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 7/10 thru 13. **Theater 22,** 54 West 22nd Street (243-2805).

DJAZZ—Timothy Dugan's drama, which he also directed, is set in a new-wave jazz hall in downtown Philadelphia. Featured in the cast are Kent Alexander, James Dougherty, Christen Villamor, Gerhard Schlansky, Martha Dugan, and Joseph Dugan. Fri. and Sat. at 8 p.m., Sun. at 7 p.m.; $6; thru 7/13. **University of the Streets,** 130 E. 7th St.(254-9300).

FLOOD—Douglas A. Mendini's play concerns a small Pennsylvania town which has been taken over by a Hollywood film crew; directed by Marty Reznak. Wed. thru Sat. at 8 p.m.; $8; thru 7/12. **Sargent Theatre,** 314 West 54th Street (541-6328).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Featured in the cast are Dolores Cardeli, Brent Gibbs, and Elf Fairservis. Fri., and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 7/20. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

LADY DAY AT EMERSON'S BAR AND GRILL—Lonette McKee stars as the legendary Billie Holiday, performing fifteen of her best-known songs in a musical drama set in a seedy nightclub in Philadelphia in March of 1959. She is accompanied by Danny Holgate and they are the only two characters in this work of jazz theater, supported by a jazz combo, written by Lanie Robertson, and directed by Andre Ernotte. Tues. thru Sat. at 8 p.m.; $8. **The Vineyard Theatre,** 309 East 26th Street (683-0696).

THE SOVEREIGN STATE OF BOOGEDY BOOGEDY—Comedy with music by Lonnie Carter, based on the Book of Daniel in which Shadrach, Meshach, and Abednago put Nebuchadnezzar on trial; directed by Dennis Zacek. Featured in the cast are Andre De Shields, Brian Thomas, Angela Sargeant, Helmar Augustus Cooper, Robert Jason, and Reggie Montgomery. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8; from 7/10. **New Federal,** 466 Grand Street (598-0400).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART EXHIBITIONS

GALLERIES

Please check with galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

DOUG AND JUDY ALDERFER-ABBOTT—Recent landscapes, thru 7/11. Staempfli, 47 E. 77th (535-1919).

NORBERT IVANYI—Neo-surrealist paintings, thru 8/2. Kovesdy, 897 Madison (628-6886).

ROBERTO MATTA—20 pastel drawings in a series entitled, "El Quijote de Matta," thru 7/31. The Spanish Institute, 684 Park (628-0420).

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

JAMES ROSENQUIST—Prints and drawings from the past few years, thru 7/31. Castelli Graphics, 4 E. 77th (288-3202).

EGON SCHIELE—30 drawings and watercolors, thru 7/31. Sabarsky, 987 Madison (628-6281).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, thru 7/11. Graham, 1014 Madison (535-5767).

57th Street Area

ALBERTO AND DIEGO GIACOMETTI—Bronze furniture and animal sculptures by both, thru 7/31. Del Re, 41 E. 57th (688-1843).

JAN GROTH—Recent tapestries and drawings by a Norwegian artist, 7/15–8/8. Goodman, 24 W. 57th (977-7160).

ROBERT HENRI—Paintings from 1897–1926, including views of Paris and Philadelphia, full-length portraits, Spanish subjects, and nudes, thru 7/18. Berry-Hill, 743 Fifth (371-6777).

ROBIN HILL/HANNAH VILLIGER—Sculpture/Photographs. Thru 8/27. Zabriskie, 724 Fifth (418-0800). Mon.–Fri. 10–5:30.

ROBERT ISRAEL—Drawings of costumes and stage sets for "Vienna: Lusthaus," by Martha Clarke, and for the Seattle Opera's production of "The Ring Cycle" by Wagner, thru 8/30. Protetch, 37 W. 57th (838-7436).

ALICE TRUMBULL MASON/JOHN MCLAUGHLIN—Abstract paintings from the '50s and '60s by both, thru 8/31. Washburn, 42 E. 57th (753-0546).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944–1984, thru 8/6. Kent, 41 E. 57th (980-9696).

PABLO PICASSO—45 of his sketchbooks, made between 1894–1964, thru 8/1. Pace, 32 E. 57th (421-3292).

CAROL SMITH—Pastel drawings of animals from Noah's ark, thru 9/12. Felicie, 141 E. 56th (752-7567).

East Village

JUDY GLANTZMAN—Paintings that depict various interactions between couples, thru 7/27. Adams, 504 E. 12th (777-3366).

JOSH GOSFIELD—Paintings on the theme, "How the West Was Won," 7/10–20. Diaz, 223 E. 10th (420-9174).

ULRICH HORNDASH—Conceptual draperies entitled "Lagerfeld," thru 7/13. Wolff, 513 E. 6th (460-5844).

JUNE KLENSCH—Abstract paintings , thru 7/13. Pene du Bois, 647 E. 11th (777-3044).

YUKIMURA S. KONISHI—Oil paintings and collages, thru 8/16. Humphrey, 242 E. 5th (529-0692).

JOHN NICKLE/JERRY PAGANE—Drawings and woodcuts by both, 7/9–27. L'Ambiente, 219 E. 10th (505-8399).

BEATRICIA SAGAR—100 paintings of the Statue of Liberty, thru 7/13. Limbo, 647 E. 9th (475-5621).

TIMOTHY SICILIANO/PAYTON WILKINSON—A window installation of painted paper lanterns and assorted painted paper objects, thru 8/3. 5 & Dime, 341 E. 9th (505-1335).

FRANCISCO VILLAGRAN—Pastel drawings, thru 7/13. Z, 328 E. 11th (473-0009).

SoHo and TriBeCa

STANFORD BRENT/NANCY UNGAR—Paintings by both. Thru 7/19. Ingber, 415 W. Broadway (226-2221).

PETER CALLAS/ERIC HOFFMAN—Clay sculptures/Encaustic paintings. Thru 7/31. Twining, 568 Broadway (431-1830).

WENDELL CASTLE—Recent sculpture, thru 7/18. Milliken, 98 Prince (966-7800).

CAROLE EISNER—Gestural paintings of figures on abstract color fields, thru 7/31. Segal, 568 Broadway (431-0010).

NOEL MAPSTEAD—Paintings and assemblages with reccurring images of masks superimposed over semi-abstract backgrounds, thru 7/26. Sander, 51 Greene (219-2200).

DAVID MONTGOMERY—Cut-out wall sculptures of torsos and fragments of figures, thru 8/1. Thorp, 103 Prince (431-6880).

Other

WALTER CALDON—Oil paintings and drawings of New York scenes, thru 7/16. Arch, 644 Broadway (260-5847).

ADAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

JAMES GOODWILL—Photographic mosaics depicting architectural elements, thru 7/13. Asage, 162 W. 4th (242-6234).

CAROL SMITH—Pastel drawings of animals, thru 9/12. Felice, 141 E. 56th (752-7567).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Works by 20th-century American and European artists, including Cardenas, Dine, Downes, Laurens, Steinberg, others; thru 7/25.

CECIL—16 E. 72nd (517-3605). Works by Augenblick, Cairns, Masback, McGee, Seaver, Seplowin, others; thru 7/31.

CHILDS—956 Madison (772-6606). Paintings and works on paper by Bierstadt, Bricher, Henri, Kensett, Wyeth, others; thru 7/19.

DAVIS & LANGDALE—231 E. 60th (838-0333). Paintings, drawings, and sculpture by Allan, Herder, Kulicke, York, other; thru 9/12.

FOURCADE—36 E. 75th (535-3980). "In Honor of John Chamberlain," with works by Chamberlain, de Kooning, Flavin, Johns, Judd, Morley, Stella; thru 9/20.

GALDY—19 E. 71st (517-8576). Drawings by Giovanni Battista Tempesti, plus works from the gallery's collection; thru 7/31.

LAFAYETTE PARKE—58 E. 79th (517-5550). Works by Bauer, Beckmann, Feininger, Kandinsky, Nolde, others; thru 7/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). "Nature Viva: Animals and Birds From Palazzo Pitti"—a collection of 43 animal portraits; thru 9/7.

PERLOW—980 Madison (517-5858). "In Full Bloom," with paintings of summer scenes by gallery artists; thru 8/1.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Botero, Calder, Matta, Moore; thru 7/31.

WENDER—3 E. 80th (734-3460). Works by eight Chinese artists from Shanghai; thru 8/9.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). Paintings by Clemente, Gompertz, Moskowitz, Sultan, True, others; thru 8/31.

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

DE NAGY—41 W. 57th (421-3780). Works by gallery and invited artists, including Baker, Boxer, Goodnough, Gorchov, others; thru 7/24.

DEUTSCH—20 W. 57th (765-4722). Works by Dana, Gordin, Kaldis, Mayer, Slobodkina, Stern, others; thru 7/17.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FRUMKIN—50 W. 57th (757-6655). "Eccentric Drawings and Works on Paper" by Amat, Azaceta, Beal, Beckmann, Brown, Saul, Wiley, others; thru 8/15.

HARBOR—24 W. 57th (307-6667). 19th- and 20th-century prints by Arms, Bellows, Haden, Kent, Whistler, others; thru 7/31.

HEESY—50 W. 57th (245-1420). Recent works on paper by Brown, Carboni, Sanhaus, Stayton; thru 7/31.

HERSTAND—24 W. 57th (664-1379). American sculpture, 1946–1986, by Bourgeois, Calder, di Suvero, Hesse, Kiesler, Noguchi, David Smith, Tony Smith, Tuttle, others; thru 7/31.

LAMAGNA—50 W. 57th (245-6006). Paintings by gallery artists; thru 8/1.

LEVER/MEYERSON—16 W. 57th (977-9444). Works on paper by Dine, Johns, Miro, Stella, others; thru 8/31.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Works by Lemieux, Mullican, Fortuyn/O'Brien, Wool; thru 7/25.

MCKEE—41 E. 57th (688-5951). Works by gallery artists; thru 7/31.

MIDTOWN—11 E. 57th (758-1900). New works by Bishop, Cadmus, Palmer, Prestopino, others; thru 7/11.

MILLER—41 E. 57th (980-5454). Group show of gallery artists, including Amenoff, Brice, Chase, Diamond, Held, Juarez, Weber, Zakanitch, others; thru 8/1.

PEARL—38 E. 57th (838-6310). "Figurative Sculpture: The Eighties," with works by Arneson, Bowen, King, Neri, others; 7/10–31.

ROSENBERG—20 W. 57th (757-2700). Paintings, constructions, and drawings by Getz, Kanovitz, Yektai; thru 7/12.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

SCHMIDT-BINGHAM—41 W. 57th (888-1122). Paintings of American landscapes by 15 artists; thru 7/30.

SCHOELKOPF—50 W. 57th (765-3540). American Modernist works by Dasburg, Dawson, Dove, Hartley, Lachaise, Matulka, others; thru 7/25.

SOLOMON—724 Fifth (757-7777). "Italian Wave: Icons of Postmodernism," with works by Barbera, Benuzzi, Ontani, Salvo, others; thru 7/31.

TATISTCHEFF—50 W. 57th (664-0907). Works by Bellows, Bowland, Cook, Lagodich, Orlyk, Perry; thru 7/31.

East Village

AVENUE B—167 Ave. B (473-4600). An exhibition of works from European galleries; thru 7/27.

BROMM—90 W. Broadway (732-6196). "On the Edge," with works by Bidlo, Bolt, Condo, Graupe-Pillard, Mentor, Pinto, Prol, Wojnarowicz; thru 8/31.

M-13—413 E. 9th (505-9016). Works by four Latin American artists; thru 7/20.

NATURE MORTE—204 E. 10th (420-9544). New works by Bridgwood, DiBenedetto, Wachtel; thru 7/27.

PICTOGRAM—443 E. 9th (865-5476). "Odd and Intense," with works by Bauermeister, Bontecou, Bourgeois, Edelson, Nadin, Spero, Valadon; thru 7/13.

POSTMASTERS—66 Ave. A (477-5630). Works by gallery artists, including Diao, Formisano, Frank, Hoberman, Petrunak, Rankin, Voisine, Wallace & Donohue; thru 7/13.

SEMAPHORE EAST—157 Ave. B (475-2130). "Out-of-Towners," with works by Brault, Carr, Ettenheim, Mona, Steiner, Torrence; thru 8/31.

SHAINMAN—500 E. 11th (420-5890). Invitational show, with paintings and sculpture by Bowen, Carboni, Figoten, Fink, Rabinowitch, Remington; thru 7/30.

SRAGOW—436 E. 11th (477-6284). Paintings by Eisenberg, Kelly, Robbins, Shashaty, Wentscher, others; thru 7/27.

STOKKER-STIKKER—507 E. 6th (614-0148). Works by Adler, Daboll, Drake, Lenard, Limber, Spracher; thru 7/20.

ZEUS-TRABIA—437 E. 9th (505-6330). Works with religious and political imagery by 35 artists, plus works by 18 sculptors in Sculpture Garden; thru 7/13.

SoHo and TriBeCa

ALLEN—110 Greene (334-9700). Works by Berg, Davidson, Galligan, Serrano, others; thru 7/15.

ATLANTIC—164 Mercer (219-3183). Works by gallery artists; thru 7/11.

BASKERVILLE + WATSON—578 Broadway (925-1955). "Modern Objects" by Aldridge, Bell, Fisher, Irwin, Jenney, Kauffman, Koons, McCracken; thru 8/2.

BOUCKAERT—100 Hudson (925-6239). Sculpture and paintings by Brown, Holup, Sofer, Zansky; thru 8/31.

BRANDT—568 Broadway (431-1444). Invitational exhibit with works by Anderson, Dunfey, Genkin, Litke, Milliot, Mitchell, Muller, Peterson; thru 7/19.

BROMM—90 W. Broadway (732-6196). Works by Castoro, Fragella, Sharon, Wodiczko; thru 7/31.

CARPENTER + HOCHMAN—420 W. Broadway (219-0110). Sculpture by Acconci, Sherman, Steinbach, Wentworth; thru 8/1.

CASTELLI—420 W. Broadway (431-5160) and 142 Greene (431-6279). Summer show, with works by Artschwager, Chia, Kosuth, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Serra, others; thru 9/10.

COOPER—155 Wooster (674-0766). Changing group show of gallery artists, including Andre, Bartlett, Benglis, Borofsky, Grosvenor, Judd, Murray, Winsor, others; thru 8/31.

COWLES—420 W. Broadway (925-3500). "The Heroic Sublime," with paintings by Buren, Davis, Louis, Marden, Martin, Newman, Noland, Riley, Scully, Stella; thru 7/11.

CUTLER—164 Mercer (219-1577). Small works by gallery artists, including Amar, Colarusso, McNamara, Tillers, others; thru 8/1.

DI LAURENTI—383 W. Broadway (925-5100). "Fresh," with works by 33 young artists; thru 8/2.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections"; thru 7/26.

ENO—164 Mercer (226-5342). Group show of small wall works, curated by Jack Beal; 7/12–31.

EXIT—578 Broadway (966-7745). Paintings, sculpture, and photography by eight Israeli artists, curated by Bertha Urdang; thru 7/12.

55 MERCER—(226-8513). Abstract paintings by Baroff, Bayer, De Luze, Hodgkins, Polyn, Weiss; thru 7/19.

FRANKLIN FURNACE—112 Franklin (925-4671). "The All-Manifesto Show," with Italian Futurist works from the collection of Luce Marinetti Barbi; thru 7/31.

GIBSON—568 Broadway (925-1192). "Deconstruct," with sculpture by Armleder, Childress, Craig, Merz, Naumann, Oppenheim; thru 7/31.

GLADSTONE—99 Greene (431-3334). Paintings by Armleder, Federle, Mosset, Rockenschaub; thru 7/25.

GREEN—152 Wooster (982-3993). Summer invitational, with works by 13 artists; 7/10–8/1.

GREENWALD—181 Mercer (219-1642). Abstract paintings and drawings by Fares, Mekul, Saulson, Wang, Yucikas, Zeniuk; thru 7/19.

GRUENEBAUM—415 W. Broadway (966-3646). Paintings and sculpture by gallery artists; thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show, with works by Brady, Buchwald, Deem, Ferrer, Plagens, Sullivan, Wofford, others; thru 9/2.

HUDSON—105 Hudson (925-7290). Works by 38 artists in three group exhibitions; thru 8/2.

LORENCE-MONK—568 Broadway (431-3555). "Painting the Object," with works by 12 artists; thru 7/26.

MARCUS—578 Broadway (226-3200). Invitational show, with works by Birnbaum, Fasnacht, Laster, Mahurin, Rose, Smith, Vital; thru 7/11.

MUNROE—415 W. Broadway (226-0040). Works by gallery artists, including Armstrong, Barreres, Dworkin, Imber, Tribe, others; thru 8/1.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Paintings by 16 American and French artists celebrating the centennial of the Statue of Liberty; thru 7/27.

NEWBURG—44 White (219-1885). Works by Colette, Plate, Toynton, Westfall, others; thru 7/31.

NICHOLS—83 Grand. Giant-sized block prints by Amenoff, Avery, Davis, Gifford, Himmelfarb, Raffael, Weiss, others; thru 7/26.

NOHO—168 Mercer (219-2210). "Madness on Mercer," with works by Allen, Bosse, Florin, Lipper, Sheirr, others; thru 7/13.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wizon; thru 8/31.

PLEIADES—164 Mercer (226-9093). "Against the Grain," with works by 32 artists, curated by Peter Plagens; thru 7/13.

PLUMB—81 Greene (219-2007). "Stay Tuned," with works by Arnoldi, Bills, Flechemuller, Gompertz, Hacker, others; thru 7/31.

ROSENBERG—115 Wooster (431-4838). "Black, White, and Gray," with paintings, drawings and wall reliefs by Besemer, Chandler, Seidl, Westfall, others; thru 7/26.

SCHREIBER/CUTLER—171 Spring (925-1441). Paintings, works on paper, and sculpture by Kisch, Ox, Sinclair, Smith, Sullivan; thru 8/15.

SEMAPHORE—462 Broadway (228-7990). "Oneiric" paintings by Ayers, Hannah, Riece, Trivieri, others; thru 7/31.

SHAPOLSKY—99 Spring (334-8172). Summer show, with works by Calcagno, Cruz, Falkenstein, Hultberg, others; thru 9/6.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Recent works by Findahl, Joyce, Kristen, Rawls; thru 7/12.

SPERONE WESTWATER—142 Greene (431-3685). Drawings and small paintings by Auerbach, Beuys, Freud, Long, Rainer, Richter, Twombly; thru 7/31.

STOLER—13 White (966-5090). New works by gallery artists, including Anton, Ford, Jaffe, Lehndorff & Trulzsch, others; thru 8/1.

THORP—103 Prince (431-6880). Drawings and paintings by Altoon, Brodie, Crane, DiDonna, Graves, Jensen, Leaf, others; thru 8/1.

TOLL—146 Greene (431-1788). Works by gallery artists, including Campbell, Gianakos, Kardon, Porter, Reice, others; thru 7/31.

22 WOOSTER—(431-6445). Constructions and paintings by Klein, Kramer, Minter-Forster, Takvorian-Holmes; thru 7/31.

VAN ECK—420 W. Broadway (219-0717). Painting and sculpture by gallery artists; thru 8/1.

VIAFORA—568 Broadway (925-4422). Works by gallery and invited artists, including Artschwager, Clemente, Green, Jensen, Rawls, Shea, Winters, others; thru 7/31.

Other

ALA—32 W. 20th (741-3344). Works by Bainbridge, Chandler, Cresci, Dennis, Finn, Gormley, Pace; thru 7/11.

CORDIER & EKSTROM—417 E. 75th (988-8857). Works by gallery artists; thru 7/11.

50 WEST—554 W. 50th (957-9845). A "small works" invitational; thru 7/27.

INTERNATIONAL 52—150 E. 52nd (581-3644). Works by 12 Japanese artists living in the U.S., Europe, and South America; thru 9/7.

ISLIP ART MUSEUM—50 Irish Lane, East Islip (224-5402). "Abstract Energy Now," with works by Fisher, Freedman, Gilliam, Gluska, Nagle, Wimberley, others; thru 7/20.

JAPAN HOUSE—333 E. 47th (832-1155). "The Burghley Porcelains: An Exhibition from The Burghley House Collection"; thru 7/27.

KAUFMAN ASTORIA STUDIOS—34-12 36th St., Astoria (718-392-5600). "Human Form from the Media Age," with works by Bolt, Ellis, Keever, Neri, Roloff, Saar, others; thru 7/15.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). "Liberty Collection," with works by Arman, Bourgeois, Dennis, Kostabi, Tisa, others; thru 7/31.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

SNUG HARBOR—1000 Richmond Terrace, Staten I. (718-448-2500). "Eminent Immigrants," with works by Ben-Haim, Christo, Costa, Jagger, Ladda, Levine, Mendieta, Okamura, Scanga, others; thru 8/31.

SOUTH BRONX SHOW—At Fashion Moda, 2803 Third Ave. (585-0135); Bronx River Gallery, 1087 E. Tremont Ave. (589-5819); BCA Longwood Arts Gallery, 965 Longwood Ave. (842-5659); thru 8/2.

VENEZUELA—7 E. 51st (826-1680). Works by 14 Venezuelan artists residing in the United States; thru 8/20.

PHOTOGRAPHY

NIKOS ANASTAKOS—"Celebration of the Holocene," thru 7/31. Camera Club, 853 Broadway (260-7077).

ARSENAL—Fifth Ave. at 64th St., in Central Park (360-3413). "Outdoor Public Pools: A W.P.A. Photographic History;" thru 7/11.

GEOFFREY BAWA—Photographs and illustrations of his architecture, thru 7/23. Burden, 20 E. 23rd (475-8790).

KATHERINE FISHMAN—Large-scale painted photographs that have the baby-boom generation as a theme, thru 8/8. Lieberman & Saul, 411 W. Broadway (431-0747).

HENRY HORENSTEIN/JOHN KENNARD—Photographs of Hopper-like scenes/ Photographs of baseball games and portraits of players. Thru 7/27. Midtown Y, 344 E. 14th (674-7200).

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.–Fri. 11–6, Sat. 12–5. Ralph Steiner: Seven Decades; 7/11–8/23. $1 admission.

HORST/MARINA SCHINZ—Recent color photographs of flowers by both, thru 8/1. Staley-Wise, 177 Prince (777-1590).

ART

I.C.P.—1130 Fifth (860-1777). "Todd Webb: Photographs of New York and Paris, 1945-1960;" "Light on America: Photographs by Jay Maisel;" thru 8/31.

PETER B. KAPLAN—Color photographs that document the reconstruction of the Statue of Liberty; thru 8/2. Nikon House, 620 Fifth (586-3907).

LIGHT—724 Fifth (582-6552). Sports photographs by Dow, Fink, Muybridge, Pittu, Shore, Wegman, Winogrand; thru 8/31.

JOHN MARGOLIES—Photographs of resorts, from Bar Harbor to Key West, that focus on architecture, thru 8/15. Wolf, 30 W. 57th (586-8432).

NEIKRUG—224 E. 68th (288-7741). "Rated X," thru 7/31.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/ 20 of his most famous photographs of nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

PUCHONG—36a Third Ave. (982-1811). Color photographs by Clearfield, Fellman, Waite; thru 9/17.

303—303 Park (477-4917). Photographs by Bachman, Cabrera, Johnson, Levinthal, Wallace and Donahue; thru 7/10.

JANE TUCKERMAN—Photographs, paintings, and collages of Benares, India, thru 7/11. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 7/9, 10, 16, 17 at 10: Tom Murrin in "A Midsummer Night's Scream." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.-Sat. 10–9. Contribution $3; children $1.50. (Free Fri.-Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27 . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . Wolves and Humans: Coexistence, Competition and Conflict; thru 9/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . .Curator's Choise II; thru 8/31 . . . Artist in the Marketplace; thru 7/31.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Paintings thru 1/5/87 . . .Third Western States Exhibition; thru 7/28 . . . Site Drawings by Martyl: The Precinct of Mut at Luxor; thru 7/21 . . . The Art of Cezanne: From the Henry and Rose Pearlman Foundation; thru 7/14 . . . William Rimmer: Paintings, Drawings, Sculpture (1816–1879); thru 7/26 . . . Liberty: Photographs by Ruffin Cooper; thru 9/8 . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; 7/12–9/30.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; thru 7/13 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Embroidered Ship Portraits; thru 9/7.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6. . . Proposal for a Guggenheim Museum Addition -- A Showcase for Hidden Treasures; thru 9/21.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7 . . . Historic Flutes from Private Collections; thru 8/24.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Adal's "Mango Manbo" Musical Portraits; thru 8/8.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Off the Walls: Exceptional Quilts from Private New York Collections; thru 6/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat: 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also Special screenings daily . . .The Vision of Ernie Kovacs; thru 9/4 . . .Rocky and Bullwinkle and Friends: A Tribute to Jay Ward; thru 9/18.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Illusion: Between Life and Art; thru 9/14 . . . Four New York Holographers; 7/15–9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Jasper Johns: A Print Retrospective; thru 8/19 . . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and scudents $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia ; thru 8/31. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Selections from The Chase Manhattan Bank Collection; thru 8/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . Natura Viva: Animals and Birds from Palazzo Pitti; thru 9/7...Selections from the School of Fine Arts Life Drawing Class: 1907–1941; thru 9/14.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Damaged Goods: Desire and the Economy of the Object; thru 8/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13 . . . Liberty: The French-American Statue in Art and History; thru 8/30. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. . . The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20 . . . Remembering Louis Gruenberg; thru 8/30.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Take 1/New York on Film; thru 8/31 . . . Burris Jenkins, Jr.: Illustrations from the 1930s to the 1960s; thru 9/7 . . . Paintings and Drawings by Tom Kenny; 7/12–8/24.

SOCIETY OF ILLUSTRATORS MUSEUM—128 E. 63rd (838-2560). Mon.–Fri. 10–5; Tues. 10–8. Admission free. The Statue of Liberty in Illustrations: 1886–1986; thru 7/25.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Folk Art from the Carpathian Mountain and Ukrainian Festive Folk Costumes.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Sacred Images in Secular Art; thru 7/13 . . . Shaker Design; thru 7/31 . . . James Rosenquist: Paintings 1961–1985; thru 9/21. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Changing Likeness: Twentieth-Century Portrait Drawings; thru 9/4. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Hugh Ferriss: Metropolis; thru 7/30 . . . Twentieth-Century American Art: Highlights of the Permanent Collection; thru 4/15/87.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/9. **East,** 219 E. 67th St. (606-0400). Next sale 7/17 at 10: Antique and Fine Jewelry. On view from 7/14.

DOYLE—175 E. 87th St. (427-2730). 7/9 at 10: Victoriana including Furniture, Paintings, Silver, Porcelain and Rugs. On view from 7/5.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 7/16.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/15 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 7/9.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, July 9

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; soprano Erie Mills, flutist Carol Wincenc, harpist Heidi Lehwalder. "Mozart in Paris": *Les Petits Riens*; Concerto for Flute and Harp, K. 299; concert aria "Popoli di Tessaglia"; Symphony No. 31, "Paris." Avery Fisher Hall at 8. $8–$15.

SHIRLEY BASSEY, with comedian George Kirby. Marquis Theater, Marriott Hotel, 46th St. and Broadway, at 8 (575-0383), at 8. $30–$40.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor; Carl-Bruno Menkel, speaker. "A Musical Promenade Through French History": Lully, Rameau, Paer, Offenbach, others. Lindoln Center, Damrosch Park, at 8. Free.

LA GARDE REPUBLICAINE, a marching band of the French army. A military repertoire, performed in historical costumes. Lincoln Center, Fountain Plaza, at 1, 5:45, and 7. Free.

[illegible]. RICHMAN, with a winds group. CUNY Graduate Center Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

LEROY NELSON JAZZ TRIO—Trinity Church Noonday Cafe, north courtyard, Broadway and Wall St., at 12:30. Free.

ALEXA STILL, flutist. Federal Hall, 26 Wall St., at 12:30. Free.

MARTY HOLMES, with a stage band. World Trade Center, Fountain Plaza, at 12:15. Free.

NEW YORK PHILHARMONIC, James Conlon conductor. Dukas's Fanfare to *La Peri*; Debussy's Nocturnes *Nuages* and *Fetes*; Gershwin's *An American in Paris*; Bernstein's Symphonic Dances From *West Side Story*; Ravel's *Daphnis et Chloe*, Suite No. 2. Fireworks follow the concert. Snug Harbor South Meadow, Staten Island, at 8. Free.

JULIUS GROSSMAN ORCHESTRA, with violinist Charles Kim. Works by Mendelssohn, Wieniawski, Schubert. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free (if rain, Abraham Lincoln High School).

42ND INFANTRY DIVISION BAND—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., at 1. Free.

SHELLEY GORDON—Parkchester, Bronx, at 7:30. Free.

RAY RAPETTI—Henry Hudson Memorial Park, Bronx, at 7:30. Free.

HUNTINGTON COMMUNITY BAND, William Baker director. "Music of All Nations." Heckscher Park, Huntington, L.I., at 8:30. Free.

PETER DUCHIN AND HIS ORCHESTRA—Picnic Pops, at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. $4. Grounds open early for picnicking.

Thursday, July 10

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—"France Salutes New York." Guest artists are soprano Erie Mills, violinist Martha Caplin, flutist Carol Wincenc, hornist Robert Routch, harpist Heidi Lehwalder, pianist John Browning. Ravel's Introduction and Allegro for Harp, String Quartet, Flute, and Clarinet; Poulenc's Sextet; Debussy's *Quatre Chansons de Jeunesse*; "Abyss of the Birds," from Messiaen's *Quartet for the End of Time*; Faure's Quartet No. 1 in c, Op. 15. Alice Tully Hall at 8. $15.

MOSTLY MOZART—Festival Orchestra, Claudio Scimone conductor; Michala Petri, recorder, violinist Charles Haupt, trumpeters Neil Balm and Theodore Weis, cellist Eric Bartlett. "Viva Vivaldi!" Music includes concertos for recorder, violin, two trumpets, cello, as well as the "Dresden" Concerto Grosso in g. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Petri and harpsichordist Edward Brewer.

VAN MORRISON/JOHN HAMMOND—Music on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor; cornetist Vincent Didea. "Crosscurrents: Americans in Paris/Frenchmen in America": music by Berlioz, Gottschalk, Roussel, others. Lincoln Center Damrosch Park at 8. Free.

DAVID BOND, guitarist. Music of Bach, Albeniz, Ponce. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MARK MORGANELLI JAZZ FORUM ALL STARS—St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

JASON & GRAYSON—Country-Western and pop. Trinity Church Noonday Cafe, north courtyard, Broadway and Wall St., at 12:45. Free.

ANDY STATMAN KLEZMER GROUP—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

MADEIRA TRIO—Classical music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

ORLAND MARINO—Latin music. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

FRANK PEROWSKY—Jazz. Steps of City Hall, between Park Row and Broadway, at noon. Free.

BARGEMUSIC—Pianist Edward Auer, violinist Christiaan Bor, cellist to be announced. Mozart's Piano Trio in G, K. 496; Schubert's Piano Trio in E-flat, Op. 100, D. 929. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Rockaway, Queens, at 7:30. Free.

THALIA SPANISH THEATRE—*Los Gavilanes,* a zarzuela.Thomson Hill Park, Greenpoint Ave. and 43rd St., Sunnyside, Queens, at 7. Free.

PHIL COSTA BIG BAND ORCHESTRA—Hits of the '30s and '40s. Astoria Park, between Shore Blvd. and 19th St., near Hell Gate Bridge, at 7:30. Free.

DON PAYNE QUINTET—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

STEVE LANE—Co-op City No. 1, Bronx, at 7:30. Free.

RICHARD STILLMAN'S DIXIELAND VAUDEVILLE BAND, with the Puppetworks, Inc. Owl's Head Park, near 68th St. entrance at Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble; soprano Jane Bryden, harpist Deborah Hoffman. Mozart, Albert, Ravel, Haydn. Spanish Courtyard at 4:15. $10.

SUMMER JAZZ AT HUDSON RIVER MUSEUM—Yonkers, N.Y. (914-963-4550). Benny Golson–Al Defemio Quintet. Courtyard at 8. $4, under 12 $1.

Friday, July 11

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist John Browning, violinist Young-Uck Kim. Mendelssohn's "Son and Stranger" Overture; Mozart's Piano Concerto No. 17 and Violin Concerto No. 5; Schubert's Symphony No. 6, "Little." Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Browning and Kim.

STARSHIP, with The Outfield. Radio City Music Hall at 8. $20.

SHIRLEY BASSEY—See 7/9.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "The Lure of France": works of Meyerbeer, Gluck, Chopin, Stravinsky, Verdi, others. Lincoln Center, Damrosch Park, at 8. Free.

SUMMERGARDEN 1986—Beryl Diamond's Orion Music, with turn-of-the-century Viennese cafe music. Museum of Modern Art Sculpture Garden, 14 W. 54th St., 6–10 p.m. Free.

GLEN VARGAS AND RITMO ARDIENTE—Salsa. Trinity Church Noonday Cafe, north courtyard, Broadway and Wall St., at 12:30. Free.

POLLY HOLIDAY TRIO—"Western swing to honky-tonk," by the vocal group. Jim Diaz Gallery, 223 E. 10th St. (420-9174), at 10 p.m. $4.

RALPH DORSEY AND FRIENDS—The drummer, with jazz standards. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

JOHN KRUTH AND THE USUAL SUSPECTS—Folk music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAMAICA ARTS CENTER JAZZ ENSEMBLE—Farmers Market, 160th St. north of Jamaica Ave., Queens, at noon. Free.

CELEBRATE BROOKLYN—Steve Turre's Sea Shell Choir/City Spirits. Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 7/12 at 3). Free.

JULIUS GROSSMAN ORCHESTRA—See 7/9. Tonight, Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Venetian Theater at 9, mezzo-soprano Marilyn Horne, with pianist Warren Jones. Works by Barber, Handel, Mahler, Wolf. $10–$25.

DAVID BROMBERG, acoustic-guitarist. Heckscher Park, Huntington, L.I., at 8:30. Free.

Saturday, July 12

MOSTLY MOZART—See 7/11.

TWISTED SISTER, with Loudness and Raven. Music on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15.

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SHIRLEY BASSEY—See 7/9.

SUMMERGARDEN 1986—See 7/11.

THE HARP BAND—Central Park's SummerStage, the Bandshell on the Mall, mid-Park at 72nd St., at 3. Free.

GRANVILLE WALKER, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

POLLY HOLIDAY TRIO—See 7/11.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "American Musicals/French Inspiration." Works by Friml, Bernstein, Schmidt, Loewe, Herman. Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

CHAMBER SOUND—Woodwind octets by Mozart, Beethoven, Franck. On the grounds at Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055), at 4:30. $7.

CELEBRATE BROOKLYN—Lester Bowie's Brass Fantasy/Williamsburg All-Stars. Propsect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 7/13 at 3). Free.

KLEZMATICS—Eastern European Jewish music. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 8. Free. (Rain date 7/13 at 4.)

AL BROWNE BAND & REVUE—Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

NEW YORK PHILHARMONIC—See 7/9. Tonight at Heckscher State Park, East Islip, L.I., at 8. Free. Note: no fireworks at this performance.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). Venetian Theater at 8:30: the Orchestra of St. Luke's, Tamas Vasary conductor, oboist Stephen Taylor. Overture to Rossini's *L'Italiana in Algeri*; Marcello's Oboe Concerto in c; Mozart's Piano Concerto No. 18; Haydn's Symphony No. 101, "Clock." $10–$25.

FRIENDS OF THE ARTS SUMMER FESTIVAL—Maurice Peress conductor, pianist Ivan Davis, and Ray Heatherton re-create Paul Whiteman's Aeolian Hall concert of 1924. Music of Gershwin. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $12.50, $15; lawn, $7.50.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor; violinist Raymond Gniewek. Mozart's Serenade for 13 Winds, Serenade No. 7. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Grounds open at 6:30 for picnicking; pre-concert entertainment at 7 by the Berkshire Highlanders. $8 in tent; lawn area, $5, children under 12 $2.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5949). See also Dance, below. Music programs today: At 5, Haydn Serenade No. 1—sonatas, trios, songs, divertimenti, performed by various artists; $6. At 8, Boston Early Music Festival Orchestra, Daniel Stepner conductor; Haydn's Symphonies No. 1, No. 8, No. 49, No. 45, on original instruments; $14, $18. At 10:45 p.m., late-night jazz, by the Steve Kuhn Trio; free.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). Festival Orchestra, Hermann Michael conductor; pianist Horacio Gutierrez. Beethoven's "Egmont" Overture and Symphony No. 7; Rachmaninoff's Piano Concerto No. 3. $15, $17.50 in pavilion; lawn $8.50.

VANDERBILT COURTYARD CONCERTS—Vanderbilt Mansion, Centerport, L.I. (516-261-5656). At 8, Festival Chamber Players: "Impressions in a Spanish Garden." Music by Faure and Debussy. $9.

YELLOWJACKETS—Jazz concert, at Inter-Media Art Center, 370 New York Ave., Huntington, L.I. (516-549-9666), at 9. $15.

Sunday, July 13

SHIRLEY BASSEY—See 7/9.

GOLDMAN MEMORIAL BAND—See 7/12 for program. Tonight at Lincoln Center, Damrosch Park, at 8. Free.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, and Cuban zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $16, $18.

MOSTLY MALLETS: MANHATTAN MARIMBA QUARTET AND A. LEROY—Central Park's SummerStage, Bandshell on the Mall, at 72nd St., at 3. Free.

MARK MORGANELLI & THE JAZZ FORUM ALL-STARS—Riverside Park Rotunda at 79th St., at 4. Free.

METROPOLITAN SOLOISTS—Selections from Mozart's *The Magic Flute.* Central Park Dairy, west of the Zoo at 65th St., at 1. Free.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor, trombonist Daniel Repole. Music by Bizet, Milhaud, Suppe, Fillmore, Offenbach, others. Lehman College Amphitheater, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 6. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 7/10. Today at 4.

BASTILLE DAY CONCERT—Harpist Dulcie Barlow, soprano Virginia Bitar-Lindle, flutist Claire Hoffman, harmonica player Robert Bonfiglio. Music by Ibert, Saint-Saens, Ravel, Poulenc, Massenet, Bizet, Honegger. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 3:15. Free.

JEFF SAMAHA SINGERS, with band/**THE SWEETS 'N' LOW,** women's barbershop quartet. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 6. Free. Take a chair.

ST. REGIS STRING BAND—Traditional Southern Appalachian music. Clay Pit Ponds State Park Preserve, Staten Island, at 3. Free.

BREUCKELEN BRASS QUINTET—Music from the Renaissance to Broadway. Kings Plaza Mall, Ave. U near Flatbush Ave., at 2. Free.

CELEBRATE BROOKLYN—Brooklyn Grass Roots Gospel and Spiritual Music, with the No Name Gospel Singers, Temple Beth El A Cappella Choir, Little Wonder Boy & the Spiritual Voices, and Dedication. Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

MUSIC FOR HOT SUNDAYS '86—Salon Bon Ton, dancers, and visual artists, with jazz, Latin, Afro-Caribbean, and rock. Take your own instruments and join in. Crotona Park, Bronx, 2–6. Free.

STATEN ISLAND PERFORMING ARTS DAY—Artists and groups from the community. Snug Harbor, outdoors and in Veterans Memorial Hall, 1000 Richmond Terrace (718-448-2500), 2–9 p.m. Free.

NEW YORK PHILHARMONIC—See 7/9. Tonight, at Eisenhower Park, Nassau County, at 8. Free. Note: no fireworks.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). Spanish Courtyard at 5:30: pianist Andrea Lucchesini (N.Y. debut). Works by Clementi, Schumann, Chopin. $17.50.

FRIENDS OF THE ARTS SUMMER FESTIVAL—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). At 8: Mostly Mozart Festival Orchestra, Gerard Schwarz conductor; flutist Jean-Pierre Rampal. Music by Haydn and Mozart. $15, $17.50 in tent; lawn, $7.50.

MIDSUMMER NIGHTS CONCERTS—Guild Hall, Easthampton, L.I. (516-324-0806), at 8:30: flutist Carol Wincenc, with cellist Frederick Zlotkin, pianist Eric Larsen. $20.

LONG ISLAND VOCAL ENSEMBLE/MINNEWASKA CHAMBER MUSIC SOCIETY—Classical and musical-comedy selections/Bolling's Suite for Violin, Jazz Piano, Drums, Bass. Also music by Mozart. Heckscher Park, L. I., at 8:30. Free.

WATERLOO FESTIVAL—See 7/12. Today at 3, a children's concert, with the Chamber Orchestra, Sol Greitzer conductor. Free with Village admission, $7.50 adults, seniors $5, ages 6–12 $3.

SUMMERFARE—See 7/12. See also Dance below. Today's concerts: At 2, Haydn Sonata Marathon I, with Joan Benson, Judith Norell, and Steven Lubin on fortepiano, harpsichord, and clavichord; $14.

Monday, July 14

NEW YORK PHILHARMONIC—See 7/9 for program. Tonight, Central Park Great Lawn, celebrating Bastille Day. Fireworks follow the concert.

MOSTLY MOZART—Flutist Jean-Pierre Rampal, pianist John Steele Ritter, cellist Leslie Parnas. Music by Mozart, F.X. Mozart, Weber, Kuhlau, Czerny. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Rampal, Ritter, Parnas.

FROM LIGHT OPERA TO BROADWAY—Susan Gregory, Ted Rulfs, Jim Bailey, Diane Findlay, William Cox. Gazebo Concert, Washington Market Park Gazebo, Greenwich and Chambers Sts., at 6:30. Free. Rain date, 7/16.

JOHN ZAMOT, Latin music. Bryant Park, Sixth Ave. and

40th–42nd Sts., at 12:15. Free.

EW YORK KAMMERMUSIKER—Music of Haydn, Purcell, D. Scarlatti, Telemann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

UDY NEIMACK TRIO—Modern jazz. Trinity Church Noonday Cafe, north courtyard, Broadway at Wall St., at 12:30. Free.

EST VILLAGE CHORALE SUMMER SING—Amy Kaiser conducts open readings of Mozart's *Requiem* and Brahms's *Schicksalsleid.* Church of St. Luke in the Fields, Hudson near Christopher Sts., at 7:30. $4.

TRICTLY STRINGS ORCHESTRA OF NEW YORK, Robert Glazer conductor; pianist Gilda Glazer, cellist Jesse Levy. Inaugural concert of the group, in memory of Nadia Reisenberg. Music by Bloch, Walker, Couperin, Saint-Saens, Dvorak. Discussion moderated by Robert Sherman, with composer George Walker, follows. The Barge, Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

HEODORE MOOK, cellist, with pianist Elizabeth Rogers. Bach, Beethoven, Martino, Prokofiev. Chapel of the First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn (212-787-0517), at 8. $5.

TEVE LANE—Comras Mall, Bronx, at 7:30. Free.

SP BAND/ILAN MAMBER—Pop and light jazz/Folk singer-guitarist. Luna Park Houses, near Neptune Ave. and W. 12th St., Brooklyn, at 7:30. Free.

ULIUS GROSSMAN ORCHESTRA—See 7/9 for program. Tonight, at Dreiser Community Center, Co-op City, Bronx, at 8. Free.

ATS DOMINO/JERRY LEE LEWIS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $19.

Tuesday, July 15

OSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; flutist Jean-Pierre Rampal. Haydn's Symphony No. 14; Mozart's Flute Concerto No. 1; Richard Strauss's Divertimento, after Couperin, Op. 86. Avery Fisher Hall at 8. $8–$15. Pr-concert recital at 7: Rampal and John Steele Ritter. Concert repeated 7/16.

OB DYLAN/TOM PETTY AND THE HEARTBREAKERS—Madison Square Garden at 8. $18.50. Also 7/16, 17.

EW YORK VIRTUOSI, Kenneth Klein conductor; violinist Robert Portney. Beethoven's Symphony No. 7; Bach's Violin Concerto in a. Lincoln Center, Damrosch Park, at 7. Free. Broadcast from 7:05, WQXR.

LAINE COMPARONE, harpsichordist. Couperin, Scarlatti, others. Riverside Park Rotunda, 79th St., at 7. Free.

OBERT HEBBLE, organist. Works by Coke-Jephcott, Karg-Elert, Hebble (one, a world premiere). Riverside Church, the Drive at 122nd St., at 7. $3 contribution. Preceded at 6:30 by caillonneur Jean-Claude Eloire; free.

EAN FINEBERG—Jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

ARK MORGANELLI—Jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:15. Free.

ONNY LAND—Stage-band music. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

RISCILLA OWENS—Soft jazz. Trinity Church Noonday Cafe, Broadway at Wall St., at 1:30. Free.

ULIE VIDRICK BROWN, organist. Music by Bach and Dupre. Trinity Church, Broadway at Wall St., at 12:45. Free.

ONE KWAS—Big-band music. Steps of City Hall, between Park Row and Broadway, at noon. Free.

UMBO STRING BAND, with Gotta Dance. Bell Plaza, Sixth Ave. at 42nd St., at noon. Free.

OMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse, 79 E. 4th St., at 7:30. $3.

EW YORK CHORAL SOCIETY SUMMER SING—Clara Longstreth leads open readings of the Dvorak *Mass* in D and Kodaly's *Te Deum.* CAMI Hall, 165 W. 57th St., at 7:30. $5, includes refreshments and use of scores.

EW YORK PHILHARMONIC—See 7/9. Tonight, at Crocheron Park, Queens. No fireworks this performance.

EGGY LAWRENCE—Loreto Park, Bronx, at 7:30. Free.

ATIONAL CHORALE, Martin Josman conductor. Broadway music. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., at 7. Free. Take a chair.

LENN MILLER ORCHESTRA—Jones Beach, Wantagh, L.I. (516-221-1000), at 8. Free.

CLEM DE ROSA ORCHESTRA, with composer James Papoulis. Jazz. Heckscher Park, Huntington, L.I., at 8:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Tickets, $7–$30. 7/8 at 8: Wright and Forrest's *Kismet,* Gemignani conducting; Walker, Marsee, Nolen, Groenendaal, Harrold, Billings. 7/9 at 8: *Kismet,* with Jean Glennon (debut), Eckhart, Baerg, Thomsen, R. McKee, Billings. 7/10, 7/12 at 8; 7/13 at 1: same as 7/8. 7/11 at 8, 7/12 at 2, 7/13 at 7: same as 7/9. 7/15, no performance. 7/16 at 8: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; Esham, Cousins, Dickson, Wexler. In French, with English supertitles. 7/17 at 8: Mozart's *Le Nozze di Figaro,* Wolff conducting; Hynes, Mills, Rose, Link, Nolen, J. McKee.

Other

LA JUIVE, by Halevy. Fully staged performance, by Vincent LaSelva and the New York Grand Opera. Central Park's SummerStage, the Bandshell on the Mall at 72nd St., mid-Park. 7/10 at 7:30 (rain date, 8/1). Free.

LIGHT OPERA OF MANHATTAN—Through 7/20: Herbert's *The Red Mill.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

DANCE

Paris Opera Ballet

METROPOLITAN OPERA HOUSE—July 9–19. Tickets $9–$45. 7/9 at 7:30, 7/10 at 2 and 8: American premiere of Rudolf Nureyev's *Swan Lake.* 7/11 at 8: *Les Mirages, Lully: Quelques Pas Graves de Baptiste, Raymonda.* 7/12 at 2 and 8, 7/14 at 8: *Les Mirages, Lully, Arepo.* 7/15 at 8, 7/16 at 2 and 8, 7/17 at 8: *Washington Square, Palais de Cristal.* 7/18 at 8, 7/19 at 2 and 8: *Swan Lake.*

Other

CHASE SALUTES THE ARTS DOWNTOWN—7/10 at noon, **Chen and Dancers.** 7/15 at noon, **American Spanish Dance Theatre.** Chase Manhattan Plaza. Free.

CLARK CENTER SUMMER DANCE FESTIVAL—7/8–12 at 8, 7/13 at 5: **Urban Bush Women,** with the premiere of "Anarchy, Wild Women, & Dinah," by Jawole Willa Jo Zollar. Guest artist is percussionist Edwina Lee Tyler. 7/15–19 at 8, 7/20 at 5: **Jane Comfort Dance Company.** Douglas Fairbanks Theater, 432 W. 42nd St. (246-4818). $7.

GOTTA DANCE, with the Jumbo String Band. Bell Plaza, Sixth Ave. at 42nd St. 7/15 at noon. Free.

INTERNATIONAL FESTIVAL AT THE MARKET—7/7 at 5, **The Pontian Society Dance Group,** with Greek dances and live music. 7/8 at 5, **Italian Folk Ensemble,** with dances and a singalong. 7/9 at 5, **Norwegian Folk Dancers of New York.** Citicorp Market, Lexington Ave. and 53rd St. Free.

JOHANNA BOYCE AND THE CALF WOMEN—Pieces include some 1986 works. Cooper-Hewitt Museum, Carnegie Garden, 2 E. 91st St. (860-6868). 7/15 at 6:30. Free.

LIBERTY DANCES—Dancing in the Streets presents a French-American Dance Exchange, with new works by Pat Graney, Liz Lerman, Bebe Miller, Jean-Michel Agius (with CoDanceCo), Josette Baiz (with Concert Dance Company of Boston), Odile Duboc (with New Dance Ensemble). On the Esplanade at Battery Park, 7/11–14 at 8. Free.

MICKEY MCLAUGHLIN/DAVID DORFMAN DANCE—Post-modern works. Continental Insurance Atrium, 180 Maiden Lane at Front St. 7/9 at 12:15. Free.

STEPHEN PETRONIO AND DANCERS—Post-modern dance. World Trade Center Fountain Plaza. 7/10 at 12:15. Free.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5949). **Boston Ballet,** 7/11, 12 at 8; 7/13 at 3; $15, $20. **Kai Takei and Moving Earth,** 7/13 at 1; $14. **Dana Reitz,** 7/13 at 2; $14. **Dance Special,** with Ishmael Houston-Jones, Wendy Perron and David van Tieghem, Susan Rethorst, Channel Z, and Elizabeth Streb; 7/13 at 3; $14.

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OTHER EVENTS

INVITATIONS—Open houses and demonstrations, workshops and puppets, are additional reasons to drop in and look around some places of more than ordinary interest. For instance, the **Museum of the American Indian,** Broadway at 155th St., has a monthly summer program called "Intertwined Roots"; in July on the 12th, at 2 p.m., the traditions of the Quechua and Aymara Indians of the Bolivian Andes and those of Indians of the North American Midwest are explored through music, a talk illustrated with artifacts, and a slide show. Admission, $2; students and seniors, $1 . . . The **Abigail Adams Smith Museum and Garden,** 421 E. 61st St., is open each Wed. through the month, from 5:30 to 8 p.m., for informal house tours of the candlelit 18th-century-style structure. Informal entertainment and demonstrations, too: 7/9, woodcarver Marsha Wilson; 7/16, singer Linda Russell with Early American ballads; 7/23, 19th-century Anglo-Irish music; 7/30, Bobbie Wayne playing the Celtic harp. $3, seniors $2, includes light refreshments . . . At the **American Museum of Natural History People Center,** the Yueh Lung Shadow Theatre is special guest on 7/12, 13, at 1:30, 2:30, and 3:30 each day. The group will demonstrate and talk about this Chinese art that dates back 2,000 years, and also relate some classic folk stories. Free, after the pay-what-you-wish museum admission; C.P.W. at 79th St. . . . **Snug Harbor Cultural Center,** 1000 Richmond Terrace on Staten Island, offers a double-header 7/13: Performing Arts Day, on the grounds 2–9 p.m., will showcase local musicians, singers, dancers, and other talented Islanders doing their thing, while working artists at the Harbor will hold "open studio" from noon to 5, on the second floor of Building G. Both these are free (718-448-2500) . . . Also checking in with a two-part program of family fun on 7/13 is **Wave Hill,** 252nd St. and Independence Ave. in the Bronx. In the Learning Center, 1–3:30, Stephanie Fogel offers "Plantscapes," for ages 12 to adult, in which you create a fantasy collage with flowers, leaves, and so on. Take along a 16-by-20-inch piece of lucite, canvas, or illustration board, along with some plant material. $7 (549-3200). From noon to 5 the same afternoon, folk-music workshops for all ages, under the Pinewoods people's guidance, winding up in an outdoor concert. All al fresco on the estate grounds. $7, under 4 $4 (549-2055) . . . Another open house, this one 7/12, 11–5, is in Queens, at **Alley Pond Woodland Nature Center** in Douglaston. Enter from Winchester Blvd. or Grand Central Pkwy. westbound, and take a nature walk, chat with the staff naturalists, look at all the exhibits, and, at 3, listen to the Jumbo String Band with its bluegrass sounds. It's all free (718-229-4000).

PERFORMERS IN MANY MOODS brighten the post-holiday scene, beginning with **high-wire artist Philippe Petit's airs above the ground.** The French wizard of balance will be at Lincoln Center's Fountain Plaza with his bicycle 7/10 at 12:30, and promises to whip across the area on wheels several feet off the pavement . . . Water-borne music-makers and audiences take off from the South Street Seaport Museum docks, Mon. through 8/11. The two-hour **Sunset Jazz Cruises** get under way at 6:30; spotlight is on Lonnie Liston Smith 7/7, the Terrence Blanchard–Donald Harrison Quintet 7/14, the New York Samba Band 7/21; $17.50, or $15 in advance (406-3434) . . . The **Boys Choir of Harlem** joins the al fresco lineup in downtown spaces, and will be at Chase Manhattan Plaza 7/8 at noon for a free concert . . . At Bryant Park, behind the Library on Fifth Ave. at 42nd St., midday fun includes the weekly **juggling workshops** of John Grimaldi, noon to 3, every Wed. On 7/9, you can also see a flotilla of **100 paper ducks** waddle endearingly across the lawn, whiffling through some 100 bright red paper tulips. These are the creations of cartoon artists Payton Wilkinson and Timothy Siciliano . . . Brooklyn Playworks' summer offering is **The Phantom Sword,** "an epic of clashing swords, drawn daggers, and flagrant tomfoolery"—sounds perfect for warm-weather fun. Under the aegis of BACA, the swashbuckling troupe will start out 7/9 at 7:30, at the Pierrepont St. Playground on the Promenade in Brooklyn Heights; next dates are in Prospect Park, in the Hollow between Picnic House and Tennis House; 7/12, 13 at 4. Free, of course.

ON THE MID-JULY CALENDAR—The **New York City Opera Festival of French Opera** is spilling over into a lecture series, Mon. at 6 p.m. in Merkin Concert Hall, 129 W. 67th St. 7/14, Joseph Colaneri, who is chorus master at City Opera, will be joined by a company principal to talk about the particulars of French style. 7/21, bass Samuel Ramey, who will star in *Don Quichotte,* will be interviewed with other cast members in a preview of the Massenet opera, opening 8/1. Tickets for each gathering are $6 (870-5640 for the schedule) . . . The historical jury is still out on the question of what Marie Antoinette actually meant when she said, **"Let them eat cake!"**—and indeed whether she actually said it. But Bastille Day seems an appropriate date to stage a competition among some of our most creative pastry chefs. Voila!—7/14 at Nicole—Brasserie de Paris, Seventh Ave. and 56th St., you can drop in from 5 to 7 to taste the entries, sip champagne, and find out who has won (announcement about 6). Pierre Franey is chairman, tickets are $50 (765-5108), and proceeds will benefit Johnson & Wales College, Culinary Arts Division, of Providence . . . A couple of friendly sales to note: At the **Brooklyn Botanic Garden,** 7/11–18, a mark-down bargain-fest of paper lanterns, jewelry, wind socks, china, stationery, flower-presses, and other items, all with a botanical motif (why not?). Also plants, planters, posters, children's things, books, much more. Tues.–Fri.9:30–5:30, weekends 10–5:30. A **Comic Book and Collectibles Marketplace** will be open at the Roosevelt Hotel Colonial Room, Madison Ave. and 45th St., 7/13 10–4. Admission is $2, and you'll find paperbacks, magazines, TV and movie memorabilia, British books, more. $2 admission, and you can take your own collection for swapping or selling.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Hard-Hat Tours,** major construction sites; $10. 7/8 at 6:30, Penn Station/LIRR Improvements. 7/15 at 6, No. 7 World Trade Center . . . **Neighborhoods/New York,** walks in residential areas. 7/13 at 1: Sheepshead Bay and Brighton Beach. $10 . . . **Grand Central Terminal.** Each Wed. at 12:30; meet at the Chemical Bank on main concourse, under Kodak sign. Free.

NEW YORK WALK-ABOUT—(582-2015 weekdays, 914-834-5388 weekends). 7/13 at 11 a.m. and 2, "Greenwich Village Part 1, Echoes of the Past"; meet on S.E. corner of Seventh Ave. and 13th St. $5.

FIFTH AVENUE, its changing personality and look. Walk from 50th to 64th Sts., with Adventure on a Shoestring (265-2663). 7/13 at 12:30, meet at N.W. corner of Fifth Ave. and 50th St. $5.

NEW YORK HARBOR—Tour on the schooner *Freedom,* with the 92nd Street Y (427-6000). 7/13, 1–3 and 3:30–5:30. Route includes close-up views of Liberty Island and Ellis Island, with historical commentary by Dr. James Shenton. $30.

LOWER BROADWAY: THE WORLD OF WALL STREET, a walk with the Museum of the City of New York (534-1672). 7/13 at 1:30, meet on the steps of City Hall, Broadway and Park Row, for a walk to St. Paul's, Trinity Church, and the Battery Park Promenade. $10.

DOWNTOWN BROOKLYN—Tour with architectural historian Andrew Dolkart and the Brooklyn Historical Society (718-624-0890). 7/12 at 1, meet at the Society, 128 Pierrepont St. $5.

CENTRAL PARK—7/13 at 2, meet at Grand Army Plaza, 59th St. and Fifth Ave., for a geological walk. Each Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere, 79th St., at 3 and winds up at the Dairy. Free.

LATE NIGHT AND BREAKFAST BY BIKE—Ride with the Friends of the Parks (473-6283), 7/13 at 2:30 a.m., from Broadway and 116th St. at Columbia. Wheel along Riverside Park and south to the Battery, for breakfast at sunrise (take along your own food). $1.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sat. thru Sept., beginning with a Staten Island Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register; $38, including lunch in the Polish East Village.

BROOKLYN BOTANIC GARDEN—Sat. at 10:30 a.m. and Sun. at 1, guided tours of the grounds (first Sat. and Sun. of the month, the Local Flora section). 1000 Washington Ave. (718-622-4433). Free.

BROOKLYN BIRD CLUB—Look for plumaged shore birds, herons, terns, and skimmers at Jamaica Bay Wildlife Refuge, 7/13; register with Jim Coe (718-788-4677).

HISTORIC EAST HAMPTON—Fri. and Sat. in July and Aug., at 10 a.m., from the Clinton Academy, 151 Main St. $4; seniors and under 12 $2.50; $10 per family (516-324-6850).

LANDSCAPE TOURS OF SUNNYSIDE, Washington Irving's home in Tarrytown (914-631-8200). Weekends, included in admission to the house: $4, $3.50 seniors, $2.50 children 6–14.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10 weekdays; $5 Sat. and Sun.

SOUTH STREET SEAPORT MUSEUM—Harbor excursions on the Andrew Fletcher and the De Witt Clinton (406-3434). Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks too.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5

(Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

REENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

UTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also, city walks: 7/9 at 6, meet at foot of Tramway, 59th St. and Second Ave., for the ride to Roosevelt Island and a walk around this planned community (876-6688, nights before 10 p.m.); $1, plus token fare on Tram. 7/12 at 1, meet outside the Bronx Museum of the Arts, 1040 Grand Concourse, for a "cross-Bronx cultural and community walk" that includes the museum, Charlotte St., and Little Italy; $1 (597-1220 nights before 10). 7/13 at 11 a.m., meet outside Castle Garden, across from the old Customs House, near Battery Park, for a ride to Liberty Island, the Statue, and the museum; take a picnic lunch. $1, plus $3.25 for the Ferry (876-6688, nights before 10).

SPORTS

ASEBALL—Mets (Shea Stadium, Flushing; 718-507-8499): 7/9 at 1:35 vs. Cincinnati; 7/10, 7/11 at 7:35 and 7/12, 7/13 at 1:35 vs. Atlanta. $4–$9.50.

ORSE RACING—Belmont for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 7/9, Astoria; 7/12, Lexington; 7/13, Tremont.

CHILDREN

STORY HOUR at the Intuflo Hardware Store (199 E. 4th St. between Aves. A and B; 741-3000). Every Tue. at 1 and every Sat. at 2 through the summer: Children of all ages and their parents can enjoy traditional and original stories presented by Holly Wolf. Refreshments will be served. Free.

AMES ROSENQUIST: PAINTINGS 1961–1985 at the Whitney Museum (945 Madison Ave. at 75th St.; 570-3652). Every Wed. at 10 a.m., through 8/27: Enjoy a one-hour family tour of this exhibition designed especially for elementary-school children and their parents (must reserve). Free.

OMEBODY ELSE'S NUT TREE, SCHOOL DAYS, AND TRAPEZIUM will be performed by The Tada! Company at the Irish Arts Center (553 W. 51st St.; 627-1732). Enjoy these three dance works performed by children, for children, and choreographed by Carey Erickson, Linda Reiff, and Raymon Kurshel. 7/8, 7/13, and 7/14 at 1 and 3. Children, $5; adults, $5.50.

ADY LIBERTY will be performed by Theatreworks/USA at the Harry DeJur Henry Street Playhouse (466 Grand St.; 595-7509). 7/8–7/13 at 3 p.m. and 7:30 p.m.: Young audiences, ages 8 and older, can enjoy this musical about an immigrant girl's search for a new life in America. Free (but must reserve).

OLDILOCKS at the Penny Bridge Playhouse (Assumption Church, 59 Cranberry St. between Henry & Hicks Sts., Brooklyn; 718-522-0255). 7/8–10 and 7/15 at 10:30 a.m. and 1:30 p.m., 7/11 at 10:30 a.m. and 7/14 at 1:30 p.m. Children of all ages can experience this favorite tale set to country music. $3.75.

UNIOR PET FAIR at Bide-A-Wee (118 Old Country Rd., Westhampton, L.I.; 516-325-0200). 7/13 at 10 a.m.: Children, ages 16 and under, can bring their pets and enter them in a contest judged by celebrities Bob Fosse, Howard Cosell, and Peggy Cass. Free admission to the fair; $1 entry fee for contest.

ANSEL AND GRETEL will be performed by the Traveling Playhouse at the Westbury Music Fair (Brush Hollow Rd., Westbury, L.I.; 516-333-0533). 7/11 at 10:30 *a.m. and 1:30 p.m.: Children of all ages can enjoy this* familiar story set to music. $4.

NYTHING CAN HAPPEN presented by the Arena Children's Theatre Company (296 Route 109, East Farmingdale; 516-293-0674). Enjoy the theatre company *as they journey into a land of poems, skits and music.* Sat. and Sun. at 1, through 7/20. $4.

LICE IN WONDERLAND—The Contemporary Ballet, at Heckscher Park (Prime Ave. and Route 25A, Huntington; 516-271-8442). 7/9 at 1:30: Children can *enjoy this familiar story set to music and dance. Free.*

ONG-RUNNERS—Off Center Theatre Inc. (436 W. 18th St.; 929-8299): "Jack and the Beanstalk" Tue.–Thu. at 10:30 a.m. and "Frankenstein" Tue.–Thu. at 1 p.m. $3.50. . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1; "The Snow White Show" Sat. and Sun. at 3; "The Dancer From Outer Space" Wed. at 1 through 7/30. $3.

FAIRY TALES AND FABLES, a musical comedy, will be performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 518-599-1982). Sun. at 2, through 8/17. $4.

CITY OF NEW YORK PARKS AND RECREATION at the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 7/12 at 11: "Dance, Dance, Dolly Mine," performed by Melissa Heckler and "East of the Sun," performed by Meg Lippert. Children of all ages can enjoy a different story each week every Saturday at 11 (through 9/30). Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $2. . . At **Prospect Park** (Picnic House, Prospect Park W. and 3rd St., Brooklyn; 718-788-0055). 7/5: "Safari East," a multicultural folk concert. 7/6: "Sweet Land of Liberty," a musical presented by the Pennybridge Players. 7/12: "Mime and Vaudeville," by the Beau Jest Theatre Company. 7/13: The Rainbow Road Dancers will present a humorous dance program. All perfs. at 1 p.m., $2 (each performance).

BROOKLYN PARKS at **Carroll Park** (Carroll St. between Court and Smith Sts.) 7/8 at 1: "Pallina the Clown." 7/15 at 1: "Todd Stockman, Ventriloquist." Free. . . At **Mount Prospect Park** (on the Eastern Pkwy.) 7/9 at 1: "Razzle Dazzle," an afternoon of magic and clowning. Free. . . At **Coffey Fark** (Columbia and Bay Sts.) 7/10 at 1: "Billy G–Juggler Extraordinaire." Free. . . At **Brower Park** (Brooklyn and St. Marks Ave.) 7/7 at 1: "The Brown Clowns"; 7/14 at 1: "Winnie Wilson Puppets." Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—7/12 and 7/13 at 11:30, 1:30, and 3: "Play Doh"—Create jewelry, bracelets, cups, or anything else out of colorful Play Doh.. Also, call for information on summer day-camp programs. Summer Hours: Tue.–Sun. 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Ottendorfer Branch (135 2nd Ave.; 674-0947). Every Wed. 7/9–8/27 at 4 p.m.: "Reading Aloud Program," for all school-aged children. Every Fri. from 7/11–8/1 at 2:30 p.m.: "Beadwork-on-a-Loom," a Native American craft workshop for children ages 8–11. Free (but must preregister).

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—7/12 at 1:30 and 3: "The Adventures of Snook and Snap," by the Floating Hospital Theatre. 7/14 at 1: "Winnie Wilson Puppets," in Brower Park. Also daily: "Portraits—Examining the Family Picture,"—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective. Summer Hours: Mon., Wed., and Fri. 10–5; Thu. (family night) 10–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 7/15 at 10:30 and 1:30: "Create a Character"—Children will look at models and drawing which were used in the creation of film characters and design their own. $.50. Museum Hours: Tue., Thu., and Fri. 10–5; Wed. 10–8; Sat. and Sun. 12–5:30.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Wed.–Fri., 10:30 a.m. and 1 p.m. through 8/15, and Sun. 7/13, 20, and 27 at 3: "The Ocean Land," a puppet play for children based on the art and mythology of Oceanic cultures. $1.50 (nonmembers), and free (members). Every Sat. and Sun. at 2: "What's Up?" a free gallery program that introduces children to the collections . . . "Arty-Facts"—a workshop that explores art concepts with games. Hours: Mon., Wed., Thu., and Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). Now previewing in the third floor Main Gallery: "Building Buildings," an exploration into the world of architecture. Every Sat. through 7/28, a special storytelling program will be offered for preschoolers at 11:30 a.m. Every Tue. from 7/8 through 7/29 at 1 p.m.: Museum educators Kobla Mensa Dente and Carolyn Goldstein will present an ancient folktale from the Solomon Islands in the East Meadow of the Snug Harbor Cultural Center. Hours: Tue.–Fri., 1–4, Sat. and Sun., 11–5. $2.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HOW'S BAYOU CAFE—355 Greenwich St., at Harrison St., 925-5405. Casual. Southern/cajun. Spcls: blackened redfish, chicken fried steak, gumbo, jambalaya. No res. L Mon.–Sat. 11:30–4. Br Sun. 11:30–3:30. D Mon.–Thurs. 4–midnight, Fri. to 1 a.m., Sat. 5–1 a.m., Sun. 4:30–11:30. **(I–M)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St., 732-5555. Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

URANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. **(I-M)** **AE, CB, DC.**

L COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

L FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. **(M)** **AE, MC, V.**

ARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. **(M)** **AE, CB, DC, MC, V.**

OTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

UADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

ULF COAST—489 West St., at W. 12th St., 206-8790. Casual. Southern/Gulf Coast. Spcls: peppered redfish, homemade tomales, whole crawfish. No res. D only Mon.-Thurs. 5-11:45, Fri.-Sat to 12:45, Sun. 4-11:30. **(M)** **No credit cards.**

L MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. **(E)** **AE.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.-Thurs. 7-midnight, Fri.-Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20-75. Closed Mon. **(M)** **AE.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.-Thurs. 4-11:30, Fri.-Sat. 4-1 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, panfried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Sun.-Thurs. 6-11:30, Fri. to 12:30, Sat. 6:30-12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

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TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** **No credit cards.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11. Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sat.–Sun. 11:30–3. Private parties for 250. **(I–M)** **AE, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HAM HEAVEN—8 W. 38th St., 719-2136. Casual. American. Spcls: mountain pie, ham & sweet potatoes, garden salad, crab & shrimp salad. Res. sug. L Mon.–Fri. noon–5. D Mon.,Tues.,Fri. 5–9, Wed.–Thurs. to 10. Ent. Mon.–Fri. Closed Sat.–Sun. thru 9/2. **(M)** **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–-Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri.

noon–3. D daily 6:30–midnight. **(M)**
AE, DC, MC, V.

LD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)**
AE, CB, DC, MC, V.

HE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)**
AE, CB, DC, MC, V.

HE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br.
AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)**
AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)**
AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)**
AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DORIENTAL—130 E. 56th St., 688-8070. Dress opt. Cantonese. Spcls: scallops with black pepper, lemon chicken, seafood taronest. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 4–11, Sun. 3–10:30. Private parties for 15–30. **(I–M)**
AE, CB, DC.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)**
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed thru 7/27. (E) **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)**
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V**

LUTECE—249 E. 50th St., 752-2225. Formal. French Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. & 8/1–9/8. **(E)** **AE, CB, DC**

MARTY'S EAST—209 E. 56th St., 935-7676. Casual. American. Spcls: sirloin steak, 3-4 lb. lobster, prime ribs of beef. Res.sug. L Mon.–Fri. 11:30–3. D daily 3–1 a.m. Ent. nightly. Private parties for 50. **(M–E)**
AE, CB, DC.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)**
AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed thru 7/27. **(E)**
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con *carciofi, pollo contadina, saltimbocca Napolitana*. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)**
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce,

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SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: angel hair pasta with grilled vegetables, goat cheese with guacamole, duck wellington with jalapeno-corn stuffing and California cabernet sauce. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed thru 7/20. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

A VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

E BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 6-10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

E QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

E VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed thru 7/22.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Continental. D daily 6-10. Cocktails from 5. Complete D. Pianist Fri.-Sat. 6-midnight. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.-Fri. 11:45-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-1 a.m. Br Sat.-Sun. 11:30- 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-11. Ent. Tues.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.-Sat. noon-2:30. D Mon.-Sat 5-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.-Sat. 7-11:30, Sun. 7-10. L Mon.-Sat. noon-2:30. Br Sun. 10-2:30. D daily 5:30-10:30. Pre-theatre D 5:30-7. Post-theatre D 10:30-midnight. Pianist Tues.-Sat. & Br Sun. **(M-E)** **AE, CB, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30-10:30. L daily noon-3. D daily 6-10:45. **(E)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. Dessert buffet 10 p.m.-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** **AE, CB, DC, MC, V.**

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RESTAURANTS

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E) AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: chilled poached Pacific salmon, country style veal chop, seafood fettucine. Res. sug. L Mon.–Fri. noon–4, Sat.–Sun. from 11:30. D Mon.–Thurs. 6–10, Fri.–Sun. to 11. Private parties for 25–100. Free trolley bus for the Boat House from E. & W. 72nd St. entrances from 7–midnight. **(I–M)** **AE, CB, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30–11:30. Br Sun. noon–4. Ent. Tues.–Sun.**(M)** **AE, DC.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal French. Spcls: ballotine de red snapper, cote de vea aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D Closed Sun. **(E)** **AE, CB, DC, MC, V**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas d aguinnaga, fidegua, parrillada. Res. sug. D dail 5:30–midnight. Br Sat.–Sun. noon–4. Complete D Pianist nightly. **(M)** **AE, MC, V**

CAMELBACK & CENTRAL—1403 Second Ave., at 73r St., 249-8380. Casual. Continental/American. Spcls roast duck with port & black currant sauce, vegetable tempura with sherry, ginger, & soy sauce, grille swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. 472-3333. Dress opt. Northern Italian. Spcls: scamp Tomaso, malfatti, veal bolognese. Res. sug. D onl Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required Northern Italian. Spcls: fuzi Angela, cotoletta all Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30 Closed Sun. **(M)** **AE, CB, DC, MC, V**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses,

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LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MME. ROMAINE DE LYON—29 E. 61st St., 758-2422. Casual. French. Spcls: 525 different omeletes, fresh salads, steak. Res. sug. L daily 11–3. D Mon.–Fri. 5–10. Pianist Mon.–Fri. 6–10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Ent. Private parties for 80. Outdoor cafe. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PETROUCHKA—435 E. 86th St., 876-3800. Casual. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Mon.–Sat. 6–11. S Mon.–Sat. 9–4 a.m. Private parties for 150. Ent. Closed Sun. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with *pesto primavera,* grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with

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fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)**
AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sat.–Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. **(E)**
AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)**
AE, CB, DC, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)**
AE, CB, DC, MC, V.

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)**
AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)**
AE, CB, DC, MC, V.

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. Casual. Continental. Spcls: fresh fish and shellfish, pasta, 20 oz. T-bone steak, homemade desserts. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Bar Mon.–Thurs. 4–3 a.m., Fri.–Sat. til 4 a.m., Sun. noon–7. Ent. **(M)**
AE, CB, DC, MC, V.

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun. 11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. thru July & August. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)**
AE, CB, DC, MC, V.

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

VINTAGES—216 Columbus Ave., at 70th St., 496-7059. Casual. Continental. Spcls: grilled Norwegian salmon, roasted L.I. duckling, chicken tarragon. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4:30. D daily 5–1 a.m. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GREENHOUSE CAFE—7717 Third Ave., 718-833-8200. Casual. Continental. Spcls: roast L.I. duckling, stuffed cornish game hen, seafood festival. Res. nec. L Mon.–Sat. 11:30–4. Br Sun. noon–3. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. 4–10. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)**
AE, DC.

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)**
AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)**
AE, CB, DC, MC, V.

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/9, Charles Blenzig Duo. 7/10, JaRom Ames Duo. 7/11,12, Jimmy Ponder. 7/13, Mary LaRose. 7/14, Vinnie Venezia. 7/15, Tom Aalfs Trio. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 7/9, Robin Skye; Milessa Murray. 7/10, Blonde Obsession, Sciota Mills. 7/11, The Article; Fitz and the N.Y. Band. 7/12, The Riffkings; Last Band on Earth. 7/13, Jim Campagnola. 7/14, Low Media High. 7/15, Comedy Nite. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 7/13, Kenny Burrell, Jimmy Smith, Stanley Turrentine Together! 7/14, Andy Laverne All Stars with Bob Mintzer, Steve LeSpina, John Riley, Joe Locke. 7/15–20, Monty Alexander Trio; Bobby Hutcherson Quartet. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 7/10, The Yellowjackets. 7/11,12, Oregon featuring Paul McCandless, Glenn Moore, Ralph Towner and Trilok Gurtu. 7/13, Stefan Grossman; John Renbourn. 7/14,15, Rennaissance. 7/16, Buster Poindexter and His Banshees of Blue. **No credit cards.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 7/13, Gloria Lynne. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/10–12, Maria Muldaur. 7/13, Pat Martino Trio. 7/14, Les Paul Trio. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 8/23, jazz singer Michele Bautier, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 7/8,9, Mickey Tucker. 7/10, Chris Anderson. 7/11,12, Chris Anderson with Victor Sproles. 7/14, Bill O'Connel. 7/15–17, Bill Mays. **Upstairs:** 7/18 at 8, Jimmy Miller, followed by the Dale Stein Show at 10, and Comedy Show at midnight. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 7/12, 10–3 a.m., singer David Allyn with Mitch Stein on guitar and Dick Sarpola on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 7/10,11 at 8, Yvonne Sherwell with John Wallowitch. 7/11,12 at 10:30, Carole Crelin. 7/12 at 8, Alva Anderson. 7/14 at 9, Bonnie Jeanne Faulkner. 7/15 at 8, Del Rey with Al Shapiro. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 7/9, "Super singers." 7/10, Anxious Moments; Mod Lang. 7/11, Tao Jones; Tiger Lily. 7/12, Tracy; Leigh Greene; The Swing. 7/14, midnight jam with Frank Gravis. 7/15, John Bushnell. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 7/12, pianist Jo Ann Brackeen with Cecil McBee on bass. 7/15–19, pianist John Hicks with Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/26, jazz-singers Anita O'Day and Chris Connor - nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 7/13,20, Larry Woodard. 7/14, Karin Wolfe. **AE MC V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo plays every Wed.--Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supper club. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 7/10, The Fixx. 7/11, The Art of Noise. 7/13, Honeymoon Suite. 7/14, Celtic Frost. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 7/13, Phineas Newborn. 7/14, Olu Kara and the Okra Orchestra. 7/15–20, Steve Lacy Sextet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 7/12, singer Eunice Newkirk, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 7/15–19, Willie Collins. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 7/9, Johnny Ace. 7/10, Firesign with Mooneye. 7/11,12, Uptown Horns. 7/14, Jump Street. 7/15, Loup Garou/Terrance Simien and the Mallet Playboys. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 7/9,10, Janice Friedman. 7/11,12, Lance Hayward alternating with Janice Friedman. 7/13–15, Lance Hayward. Music Sun.–Thurs. from 8, Fri.–Sat. from 9. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/14, Hector LaVoe and his Orchestra with Rafael DeJesus and guest soloist Benny Golson. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 7/13, George Coleman. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. Thru 7/13, The Warren Chiasson Ensemble featuring Chuck Wayne and Clint Houston. 7/14,15, comedy nights with Steve Solis. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 7/13, Eddie Harris Quartet. 7/14, Tex Allen Quintet with Junior Cook. 7/15–20, Jackie McLean Sextet. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. 7/14–19, guitarist Tal Farlow. Closed thru 7/13. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 7/9, Beat Rodeo; Ned Sublette and Kristi Rose. 7/10, The Flesh-Tones. 7/11,12, Asleep at the Wheel featuring Ray Benson; Bud Moffett Band. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 7/13, Johnny Whiterspoon with Randy Hyten, Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. 7/15–20, Alan Colmes with Susie Essman. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, featuring Fred Stoller, Susie Essman, Bill Torres, Dennis Wolfberg, George Wallace, and Dennis Miller, thru 7/12. Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 7/13, comedians Dwayne Cunningham, Al Romero, Steve Rizzo, Mike Saccone, Danny Curtis, Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, and Angela Scott, Sun.–Thurs. 8–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 7/9, magician Imam and comedian Terry Day. 7/10, magician Torkova and Terry Day. 7/11,12, magician Eric DeCamps and comedian Friedhoffer. 7/15, Showcase.

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Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 7/13, Ken Rogerson, Steve Skrovan and Joe Yannetty, Tues.–Sun. at 9, with an extra show Fri. & Sat. at midnight. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 8/2, The Hey Jackson Trio alternating with the Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 7/9, Sonny Okosun. 7/10, Loisada Empire. 7/11,12, Pe De Boi. 7/15,16, David Lindley; Blue Riddim. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 7/19, singer Peggy Lee accompanied by Mike Renzi, Grady Tate, Jay Leonhart, John Chiodini, and Mark Sherman, Tues. & Wed. at 9, Thurs.–Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. 7/9–19, Chris Connors, Wed.–Sat. at 10 & midnight. **AE, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. Keyes II and Blair Weille. **AE, CB, DC, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Fraser, Jasmine Guy, Pattie Darcy, Carol Lynne Maillard, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 8/30, Montgomery, Plant & Stritch, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Bemelmans Bar:** Jazz-pianist Dick Wellstood, Mon.–Fri. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peik
Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sa
8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m
AE, CB, DC, MC,

SHERATON-RUSSELL—Park Ave. & 37th St., 68
7676. **The Judge's Chamber:** Casually elega
lounge with pianist Fred Miller, every Tues.–Fr
from 9:30–12:30. **AE, CB, DC, MC,**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-300
Peacock Alley: Pianist Rene Martel Tues.–Sat. 6–1
p.m. Lynn Richards entertains from 10–2 a.m. Nor
Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrac**
Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judi
Keithly accompanied by Danny Hurd and Frank Ve
to Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:3
Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30
AE, CB, DC, MC,

WESTBURY—Madison Ave., at 69th St., 535-200
Polo Lounge: Pianist Roy Gerson plays Mon.–Sa
from 9 p.m. **AE, CB, DC, MC,**

PIANO ROOMS

**BROADWAY BABY—407 Amsterdam Ave., bet. 79t
& 80th Sts.,**724-6868. High-tech piano bar wit
singing waiters and waitresses performing anythi
from Bach to Broadway. Nightly from 7 p.m.–4 a.
A

DON'T TELL MAMA—343 W. 46th St., 757-078
7/10,17 at 8:30, Eileen Valentino. **No credit card**

JAKE'S—801 Second Ave., at 43rd St., 687-532
Club Room: Composer-singer-pianist Arthur Sieg
with lost, mislaid and forgotten songs from Broadw
shows and movie musicals before 1945, Wed.–Sat.
10 & 11:45. **AE, CB, DC, MC,**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz sin
er-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fr
Sat. to 2 a.m. Singer-pianist Teri Thornton pla
Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC,**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Ita
ian restaurant. Singer-pianist Daniel Nye, Mon.–Sa
10–2 a.m. **AE, MC,**

LES TUILERIES—40 Central Park South, 832-383
Art Deco restaurant/piano bar with singer-pian
Ann Hampton Callaway performing every Wed.–Sa
from 9:30–1:30 a.m. Singer-pianist Barbara King e
ery Mon. & Tues. from 8:30–12:30.
AE, CB, DC, MC,

LE VERT GALANT—109 W. 46th St., 382-0022. Gre
French restaurant. Singer-pianist Kosmas, Tues.–Sa
from 7 p.m. **AE, CB, DC, MC,**

LIDO—345 W. 46th St., 582-4801. American/conti
ental restaurant with popular song-stylist Dann
Apolinar every Wed.–Sat. from 10 p.m.–2 a.m.
AE, CB, DC, MC,

THE MAESTRO—58 W. 65th St., 787-5990. Split-lev
continental restaurant with singer-pianist Lar
Woodard playing everything from jazz to classic
music and Porter to Puccini, Tues.–Thurs. from
Fri.–Sat. from 9. p.m. **AE, MC,**

MARTY'S EAST—209 E. 56th St., 935-7676. Handso
new steakhouse with singer pianist Andy Terra pla
ing pop favorites and light jazz of all vintages, Mon.
Sat. from 5–1 a.m. **AE, CB, DC, MC,**

MRS. J'S SACRED COW—228 W. 72nd St., 873-406
Restaurant/piano bar with pianists Keith Thomps
and Roy Glover alternating nightly from 8 p.m.
AE, CB, DC, MC,

NICKELS—227 E. 67th St., 794-2331. Restaurant
piano bar. Pianist Rudy Roberson Mon.–Wed. fro
8–midnight; singer-pianist Lenore Raphael Thurs.
Sat. from 8–midnight. **AE, DC, MC,**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Pia
bar/restaurant. Tues., Andy Monroe. Wed. & Mo
Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bo
bie Miller followed by Buck Buckholz. Sun., Geor
Cotton. **AE, DC, MC,**

SANDRO'S—420 E. 59th St., 355-5150. Italian resta
ant/piano bar with singer/jazz pianist Warr
Vaughn performing every Mon.–Sat. from 8–mi
night. **AE, CB, DC, MC,**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-964
7/9, Joe Ruddick. 7/10–13, pianist Leslie Pintch
with Scott Hardy on bass. 7/14–16, singer pianist J
Sciarrone with Peter Innocenti on bass. Night
7:30–1:30 a.m. **AE, CB, DC, MC,**

RADIO
HIGHLIGHTS

Wed., July 9

:00/WNCN—Handel: Cto Grosso in c, Op. 6, #8; **Saint-Saens:** *Suite Algerienne,* Op. 60: Marche militaire rancaise.

VNYC—20th-century nusic for cello played by eymour Barab.

:00/WQXR-AM/FM—Delalande: Troisieme Caprice; **Weber:** Concertino in c or Clarinet & Orch.

:00/WNCN—Doppler: *Fantaisie astorale hongroise,* Op. 26; **Telemann:** Suite for 2 Horns, 2 Violins & Bass n F.

:00/WNCN—Vivaldi: Cto for Violin n E-Flat, Op. 8, #5, "La Tempesta di Mare"; **Weber:** *Der Freischutz:* Ov.

:04/WQXR-AM/FM—Beethoven: Violin & Piano Sonata #4 n a, Op. 23; **R. Strauss:** Four Last Songs: "September."

:00/WNCN—Tallis: Hymns; **Dittersdorf:** Partita #1 in F.

WNYC—Weill: *Mahagonny:* Songspiel; **Bloch:** Scherzo antastique; **Mendelssohn:** Piano Trio in c.

3:05/WQXR-AM/FM—Copland: *Fanfare for the Common Man;* **Thompson:** Sym #2 in e; **Diamond:** Rounds for String Orch.

:00/WNCN—Boyce: Sym #4 in F; **Various:** Church Music (Italian and English).

:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase.

Thurs., July 10

:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Beethoven:** Sonata for Violin & Piano, #1 in D, Op. 12, #1.

WNYC—Hoiby: *After Eden;* **Foss:** *Time Cycle;* **Fine:** Sym 1962.

4:00/WQXR-AM/FM—Bach: Suite n e; **Demersseman:** Duo Brillant on Themes From Rossini's *William Tell.*

5:00/WNCN—Mozart: Sonata for Piano Four-Hands in C; **R. Strauss:** *Don Juan,* Op. 20.

6:00/WNCN—Grieg: *Peer Gynt:* Suite #1, Op. 46; **Buxtehude:** Sonata for 4 Viols & Continuo in F.

7:04/WQXR-AM/FM—Musical Chemistry.

8:00/WNCN—The Frick Collection. Charles Rosen, piano. **Mozart:** Sonata in A; **Schumann:** *Davidsbundtlertanze,* Op. 6.

8:05/WQXR-AM/FM—R. Strauss: *Ein Heldenleben.*

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Leipzig Gewandhaus Orchestra, conducted by Kurt Masur. **Beethoven:** Sym #4 in B-Flat, Op. 60.

Fri., July 11

3:00/WNCN—Schubert: Landler, Waltzes, German Dances; **Bach:** Two-Part Inventions.

WNYC—Boulez: *Pli selon Pli.*

4:00/WQXR-AM/FM—Tomasi: Trumpet Cto; **Vaughan Williams:** *The Wasps:* Ov.

5:00/WNCN—Schumann: Fantaisiestucke for Clarinet & Piano, Op. 73; **Haydn:** Divertimento in B-Flat.

6:00/WNCN—Boyce: Cto Grosso for 2 Violins, Cello & Strings in b; **Debussy:** *Estampes.*

7:04/WQXR-AM/FM—Vivaldi: Flute Cto in F, Op. 10, #5; **Liszt:** *Benediction de Dieu dans la solitude.*

8:00/WNCN—C. P. E. Bach: Cto for Flute in a; **Chausson:** Poeme for Violin & Orch, Op. 25.

WNYC—World of Opera. **Verdi:** *Il Trovatore* (Bjorling, Schymberg, Meyer, Choir & Orch of the Royal Opera House, Stockholm/Sandberg).

8:05/WQXR-AM/FM—Hovhaness: Sym #11, "All Men Are Brothers"; **Piston:** Concertino for Piano & Chamber Orch.

9:00/WNCN—Great Performances. English Chamber Orchestra, violinist/conductor Gidon Kremer, host Beverly Sills. **Vivaldi:** *The Four Seasons,* Op. 8, #1–4. Simulcast with WNET-TV/Channel 13.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomstedt, conductor. **Beethoven:** Sym #1; Sym #9.

Sat., July 12

9:05 a.m./WQXR-AM/FM—Piano Personalities. Earl Wild, pianist. **Chopin:** Scherzo #2 in b-flat; **Ravel:** *Gaspard de la nuit.*

10:00 a.m./WNCN—Chopin: Rondo for Piano & Orch, Op. 14, "Krakowiak"; **Ravel:** Qt in F.

10:04 a.m./WQXR-AM/FM—Haydn: Sym #101 in D, "Clock"; **Handel:** Trio Sonata in B-Flat, Op. 2, #3.

11:00 a.m./WNCN—Bach: Orchestral Suite #4 in D; **Haydn:** Sym #100 in G, "Military."

11:05 a.m./WQXR-AM/FM—Praeger: Introduction, Theme & Variations; **Lalo:** *Symphonie Espagnole.*

12:00/WNCN—Schubert: Piano Qnt in A, Op. 114, "Trout"; **Vivaldi:** Cto for 2 Trumpets in C, Op. 46, #1.

12:05/WQXR-AM/FM—Debussy: *Suite Bergamasque;* **Mozart:** Sym #21 in A.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Beethoven:** *Fidelio* (Adam, Nimsgern, Jerusalem, Altmeyer, Leipzig Gewandhaus Orch & Radio Chorus/Masur).

5:00/WNCN—Faure: *Pelleas et Melisande,* Op. 80: Suite; **Muller:** *Antillean Dances:* Valse brillante.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—G. Gabrieli: Canzonas and Sonatas; **Bizet:** *Jeux d'enfants,* Op. 22.

8:00/WNCN—Artist's Image. Arthur Grumiaux, violinist. **Vivaldi:** Sonata for Violin in A, Op. 2, #2; **Saint-Saens:** Introduction & Rondo Capriccioso, Op. 28.

8:04/WQXR-AM/FM—Private Reserve. Soprano Maggie Teyte in songs of Claude Debussy, accompanied by Alfred Cortot and Gerald Moore.

9:00/WNCN—Saturday Night Opera. **Verdi:** *La Traviata* (Sutherland, Jones, Pavarotti, Manuguerra, Nat'l Phil Orch/Bonynge).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; baritone Guenter Reich, soprano Karita Mattila. **Schoenberg:** "A Survivor From Warsaw"; "Friede auf Erden"; **Beethoven:** Sym in d.

9:30/WKCR—Tenor Fanatic, with Stefan Zucker. **Puccini:** *Turandot* (Nilsson, Vishnevskaya, Corelli).

Sun., July 13

9:05 a.m./WQXR-AM/FM—Piano Personalities. Artur Rubinstein, pianist. **Bach:** Chaconne in d; **Liszt:** Piano Sonata in b.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Variations on a Theme by Mozart, Op. 9; **Berkeley:** Sonatina, Op. 51.

WNYC—Debussy: Violin Sonata; **Stravinsky:** Sonata for 2 Pianos.

11:00 a.m./WNCN—Mussorgsky: *Night on Bald Mountain;* **Purcell:** Anthem, "My beloved spake."

12:05/WQXR-AM/FM—Mahler: Sym #2 in c, "Resurrection."

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; Nicanor Zabaleta, harp. **Foss:** *Exeunt;* **Rodrigo:** *Concierto de Aranjuez;* **Bruckner:** Sym #4 in E-Flat.

WNYC—Verdi: *Rigoletto:* "Caro nome."

3:04/WQXR—AM/FM—The New York Philharmonic. Erich Leinsdorf, conductor. **Weber:** "Preciosa" Ov; **Hindemith:** *Metamorphosis on a Theme of Carl Maria von Weber;* **Bruckner:** Sym #6.

4:00/WNCN—Beethoven: Variations on "Se vuol ballare"; **Glinka:** *Russlan and Ludmila:* Ov.

6:00/WNCN—Bach: "Brandenburg" Cto #1 in F.

6:30/WNYC—Dohnanyi: String Qnt in e-flat; **Milhaud:** Sonatina for Oboe & Piano.

7:30/WQXR-AM/FM—Liszt: *Annees de Pelerinage:* "Dante" Sonata.

8:00/WNCN—Bach: Orchestral Suite #3 in D; **Schubert:** Fantasia in C, Op. 15, "Wanderer."

8:05/WQXR-AM/FM—Delta Opera House. **Mozart:** *Abduction From the Seraglio* (Auger, Grist, Schreier, Moll, Dresden State Opera/Bohm).

9:00/WNCN—Verdi: *Ballo in Maschera:* La rivedrai nell'estasi; **Dvorak:** Sym #8 in G, Op. 88.

WNYC—Franz Liszt Centennial Celebration. A gala extravaganza from the Kennedy Center. With Russell Sherman, Jorge Bolet, and William Parker.

Mon., July 14

3:00/WNCN—Walton: Cto for Cello; **Mozart:** Sonata for Violin & Piano in E-Flat.

4:00/WQXR-AM/FM—Bach: Partita in a; **Lalo:** Norwegian Rhapsody; **Rossini:** *La Cenerentola:* Ov.

5:00/WNCN—Copland: An "Outdoor" Ov; **Chopin:** Scherzo #2 in b-flat, Op. 31.

6:00/WNCN—Geminiani: Sonata for Cello #3 in C, Op. 5; **Grieg:** Nordic Melodies, Op. 63.

7:00/WNCN—J. Strauss Jr.: *Gypsy Baron:* Ov; **Liszt:** Sonata for Piano in b.

7:04/WQXR-AM/FM—Haydn: London Trio #3 in G; **Chopin:** Grand Fantaisie on Polish Airs.

8:00/WNCN—New Jersey Chamber Music Society. **Reger:** Serenade in G; **Sollberger:** Grand Qt for Flutes.

8:05/WQXR—AM/FM—Gershwin: Piano Cto in F; **Creston:** *Corinthians, XIII.*

9:00/WNCN—Mozart: Cto for Piano #1 in D; **Faure:** *Dolly,* Op. 56: Suite.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Christoph Eschenbach, pianist/conductor. **Mozart:** Sym #5 in D; Piano Cto #23 in A; Sym #41 in C.

Tues., July 15

3:00/WNCN—Bach: "Brandenberg" Cto #2 in F; **Mozart:** Cto for Piano #21 in C.

WNYC—Lees: String Qt; **Shapero:** Sym for Classical Orch.

4:00/WQXR—AM/FM—Haydn: Cto #1 in C for Flute, Oboe & Orch; **Scarlatti:** 3 Sonatas.

5:00/WNCN—Saint-Saens: *Samson and Delilah:* Danse des Pretresses de Dagon; **Ravel:** La Valse.

6:00/WNCN—Soler: Cto for 2 Harpsichords #3 in G; **C. P. E. Bach:** Trio Sonata for 2 Flutes & Continuo in d.

7:03/WQXR-AM/FM—Damrosch Park Concerts.

8:00/WNCN—Faure: Sonata for Violin & Piano in A, Op. 13; **Wagner:** *Parsifal:* Amfortas's Lament.

WNYC—St. Louis Symphony. Leonard Slatkin, conductor; pianist Alicia de Larrocha. **Wagner:** *Tristan und Isolde:* Prelude and Leibestod; **Schuman:** Sym #3.

8:05/WQXR—AM/FM—Schubert: Sym #9 in C.

9:00/WNCN—Liszt: Concert Etudes (1849); **Mozart:** German Dances.

nless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, July 9–11 and 14–15

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNYW** 212-535-1000
❼ **WABC** 212-887-7777
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㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-669-7800
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓝ **UPTOWN** 212-304-3000
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the summer season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Thu/Dot and the Bunny
Ⓢ Fri/Jenny and Me

6:05
Ⓗ Fri/The Survival Series: Sharks

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Wed, Mon/**Movie:** The Brass Ring
Ⓢ Wed/A Far Out Fourth
Fri/Once Upon a Midnight Dreary
Mon/**Movie:** The Brass Ring

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ Heathcliff
㉛ Ohayo! New York
Ⓗ Fri/Braingames
Tue/The Wild Summer
Ⓢ Wed/The Honeymooners . . . The Lost Episode (cc)
Thu/Home From Far

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Robotech
Ⓗ Thu/Emma and Grandpa
Fri/Dorothy in the Land of Oz
Ⓢ Thu/**Movie:** Explorers
Fri/The Concert Stages of Europe
Mon/To Set Our House in Order

8:00
❺ Jayce and the Wheeled Warriors
⓫ GoBots
⓭ 3-2-1 Contact
Ⓗ Wed/**Movie:** The Secret of NIMH
Thu/**Movie:** Hambone and Hillie
Fri/**Movie:** Streets of Fire (cc)
Mon/**Movie:** Twilight Time
Tue/America Undercover: And the Pursuit of Happiness
Ⓢ Wed/**Movie:** High School U.S.A.
Fri/**Movie:** Dreamscape
Mon/**Movie:** The Main Event
Tue/**Movie:** Mystery Mansion

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Little Rascals
⓭ Sesame Street (cc)
㉛ Body Electric
Ⓦ Wed/**Movie:** Modern Times
Thu, Mon/**Movie:** The Last Starfighter
Fri/**Movie:** Cloak & Dagger
Tue/**Movie:** Until September

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Gidget
⓫ The Munsters
㉛ Tue/Madeline Cooks
Ⓗ Wed/Video Jukebox
Thu/**Movie:** Funny Lady
Tue/Video Jukebox

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ Bionic Woman
❾ The Monkees
⓫ Odd Couple
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Protocol
Fri/**Movie:** Lost and Found
Mon/**Movie:** Mad Max Beyond Thunderdome
Tue/**Movie:** Nightwing
Ⓢ Wed/**Movie:** The Invisible Boy
Thu/**Movie:** Come Fly With Me
Fri/**Movie:** In Which We Serve
Mon/**Movie:** Sombrero
Tue/**Movie:** Topper

10:30
❷ New Card Sharks
❹ Sale of the Century
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Lifestyles of the Rich and Famous
❾ Bewitched
⓫ Wed/**Movie:** Come Out Fighting (1945)
Thu/**Movie:** Docks of New York (1945)
Fri/**Movie:** Bowery Champs (1944)
Mon/**Movie:** Bad Day at Black Rock (1954)
Tue/**Movie:** The Savage Guns (1962)
Ⓦ Wed/**Movie:** Romancing the Stone
Thu/**Movie:** Topper
Fri/**Movie:** Roadhouse 66
Mon/**Movie:** Modern Times
Tue/**Movie:** Prizzi's Honor

11:30
❹ Scrabble
❺ Divorce Court
❼ New Love American Style
❾ I Dream of Jeannie

12 NOON
❷ Press Your Luck
❹ Super Password
❺ **Special:** Goodwill Games (concludes at 3 p.m.)
❼ Ryan's Hope
❾ News
Ⓗ Wed/**Movie:** The Corn Is Green (1979)
Thu/**Movie:** The Man With One Red Shoe (cc)
Fri/**Movie:** Steel
Mon/**Movie:** Mask
Tue/**Movie:** The Cannonball Run
Ⓢ Wed/**Movie:** Mad Max Beyond Thunderdome
Thu/**Movie:** Mae West
Fri/**Movie:** Danny
Mon/**Movie:** The River Rat (cc)
Tue/**Movie:** Tex

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** The Legacy (1979)
Thu/**Movie:** Hellinger's Law (1980)
Fri/**Movie:** The Killer Elite (1975)
Mon/**Movie:** California Dreaming (1979)
Tue/**Movie:** Lifeguard (1976)

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
Ⓦ Wed/**Movie:** Revenge of the Nerds
Thu/**Movie:** Dreamscape
Fri/**Movie:** Nighthawks
Mon/**Movie:** Thieves After Dark

1:15
Ⓦ Tue/**Movie:** Revenge of the Nerds

1:30
❷ As the World Turns
❾ Tic Tac Dough (except Wed)
Wed/**Baseball:** Mets vs Cincinnati (concludes at 4:30)
Ⓗ Wed/**Movie:** High School U.S.A. (cc)
Thu/Not *Necessarily* The News
Ⓢ Fri/**Movie:** Topper

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal (except Wed)
Ⓗ Thu/**Movie:** Wild Rose
Fri/**Movie:** Starman
Mon/Video Jukebox
Tue/Sisters in the Name of Love
Ⓢ Wed/**Movie:** High School U.S.A.
Thu/**Movie:** Iceman
Mon/**Movie:** Mae West
Tue/**Movie:** Grease

2:30
❷ Capitol
❾ Dating Game (except Wed)
⓫ Tom and Jerry
Ⓗ Mon/**Movie:** Cheech & Chong's the Corsican Brothers

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Gumby
❼ General Hospital
❾ Hawaii Five-O (except Wed)
⓫ The Jetsons
⓭ Wed/Food for Thought
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓗ Tue/**Movie:** Hambone and Hillie
Ⓦ Wed/**Movie:** The Brass Ring
Thu/**Movie:** Rubber Tarzan
Fri/**Movie:** Until September
Mon/**Movie:** Over the Brooklyn Bridge
Tue/**Movie:** 1984

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/Cats & Dogs (cc)
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House for All Seasons
Ⓗ Wed/The Animal Alphabet
Ⓢ Fri/To Set Our House in Order

4:00
❷ Quincy
❹ Love Connection
❺ He-Man
❼ Sale of the Century
❾ Vega$ (except Wed)
⓫ G.I. Joe
⓭ Sesame Street (cc)
Ⓗ Wed/**Movie:** The Brass Ring
Thu/Summer Switch
Fri/The Wild Summe
Mon/The Animal Alphabet
Ⓢ Wed/Any Friend of Nicholas Nickleby Is a Friend of Mine
Thu/**Movie:** The Secret of NIMH
Fri/The Concert Stages of Europe
Mon/A Private History of a Campaign That Failed
Tue/Home From Far

4:30
❹ People's Court
❺ Thundercats
❼ Jeopardy
❾ Wed/Tic Tac Dough
⓫ Private Benjamin
㉛ World TV Presents (Chinese programming)
Ⓗ Mon/**Movie:** The Brass Ring
Tue/The Wild Summer
Ⓢ Fri/Once Upon a Midnight Dreary
Tue/**Movie:** Mystery Mansion
Ⓦ Wed/**Movie:** Utilitie

5:00
❷ ❼ News
❹ Live at Five
❺ Charlie's Angels
❾ Police Woman
⓫ Eight Is Enough
⓭ Everybody's Here
Ⓗ Thu/**Movie:** The Deep
Fri/The Survival Series: Sharks
Ⓢ Wed/A Far Out Fourth
Ⓦ Thu, Tue/Thumbelin
Fri/Mighty Moose an
the Quarterback Kid
Mon/**Movie:** No Big Deal

5:30
⓭ Reading Rainbow (cc)
㉛ Wed/Everything Else
Thu/Black Viewpoint
Fri/Media Arts Magazine
Mon/Insight
Tue/Focus on Women
Ⓗ Wed/Video Jukebox
Tue/**Movie:** Funny Lady
Ⓢ Wed/I Own the Racecourse
Thu/Home From Far
Mon/To Set Our House in Order

5:45
㉛ News From City Hall

Weeknights, July 9–11 and 14–15

WED., JULY 9

:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓦ **Movie:** Cloak and Dagger (cc)

:30
❺ M*A*S*H
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓦ **Movie:** Modern Times

:00
❷❹❼ News
❺ **Special:** Goodwill Games (concludes at 10)
❾ $100,000 Pyramid
⓫ The Jeffersons (Part I)
⓭ This Old House (cc)
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Special:** Interview With Chief Justice Burger
❹ Highway to Heaven
❼ MacGyver (cc)
❾ News
⓫ The Jeffersons (Part II)
㉑ National Geographic Special: Return to Everest (cc)
㉛ Video Music Box
Ⓗ **Movie:** Mask (cc)
Ⓝ **Movie:** The Confession
Ⓢ Brothers (cc)
Ⓦ **Movie:** Romancing the Stone

8:30
❾ Family Feud
⓫ **Baseball:** Yankees vs. Texas (concludes at 10:30)
⓭ You Gotta Have Art
Ⓢ Bizarre '86 (cc)

9:00
❷ Airwolf
❹ Gimme a Break
❼ Hardcastle and McCormick (cc)
❾ **Movie:** Dial M For Murder (1954). Ray Milland, Grace Kelly. *Entertaining mystery thriller about a man plotting to kill his wife.*
⓭ Growing Up With Rockets
㉑ Comrades (cc)
㉛ Moments in Time
Ⓢ **Movie:** Into the Night

9:30
❹ You Again?

10:00
❷ West 57th
❹ St. Elsewhere
❺ News
❼ Hotel
⓭ The Mexican Tapes (Part II)
㉑ Growing Up With Rockets
㉛ Right to Know
Ⓗ America Undercover: And the Pursuit of Happiness
Ⓦ **Movie:** Prizzi's Honor

10:30
⓫ News
㉛ Doctor Who
Ⓝ **Movie:** The Importance of Being Earnest

11:00
❷❹❼⓫ News
❺ M*A*S*H
❾ Hangin' In
⓭ Mexico's Folk Artists
㉑ Yes Minister
Ⓢ **Movie:** Surf II

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ **Movie:** The Europeans (1979). Lee Remick. *Remick is superb as a beautiful European baroness who comes to America to obtain money from rich relatives.*
㉑ Nightly Business Report (cc)
Ⓗ **Movie:** Midnight Express

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
㉑ Long Island Report

12:15
Ⓝ **Movie:** Diary of a Lost Girl
Ⓦ **Movie:** Silk, Satin and Sex

12:30
❹ David Letterman
❺ **Special:** Goodwill Games (concludes at 1:30 a.m.)
❼ Eye on Hollywood
Ⓢ **Movie:** Mad Max Beyond Thunderdome

12:40
❷ **Movie:** From Hell to Victory (1979). George Peppard.

1:00
❼ **Movie:** In Love and War (1958). Robert Wagner, Dana Wynter.
❾ Joe Franklin Show
⓫ Comedy Break

1:30
❹⓫ News
❺ Comedy Tonight
Ⓦ **Movie:** Revenge of the Nerds

1:35
Ⓗ **Movie:** Ninja III: The Domination

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Terror Beneath the Sea (1970). Peggy Neal.
❾ **Movie:** Destry (1955). Audie Murphy.
⓫ Life and Times of Grizzly Adams

2:25
Ⓢ **Movie:** The Last Fight

2:30
❹ Ben Casey

3:00
⓫ Emergency One
Ⓦ **Movie:** Modern Times

3:10
Ⓗ **Movie:** Lost in America (cc)

3:20
❼ Hollywood Close-up

3:30
❹ Ben Casey

3:48
❺ Get Smart

4:00
❾ Joe Franklin Show
⓫ Kung Fu
Ⓢ Brothers (cc)

4:30
❹ Here's Lucy
Ⓢ Any Friend of Nicholas Nickleby Is a Friend of Mine

4:45
Ⓗ Daryl Hall and John Oates: The Liberty Concert

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
Ⓢ I Own the Racecourse

THU., JULY 10

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** The River Rat
Ⓦ **Movie:** Topper

6:30
❺ M*A*S*H
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷❹❼ News
❺ **Special:** Goodwill Games (concludes at 10)
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ **Movie:** The Cannonball Run

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Atlanta (concludes at 10:15)
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Crazy Like a Fox
❹ Cosby Show
❼ Ripley's Believe It or Not!
⓫ The Jeffersons
㉑ Wild America (cc)
㉛ Video Music Box
Ⓝ **Movie:** Soldier of Orange
Ⓢ **Movie:** Mae West
Ⓦ **Movie:** The Heavenly Kid

8:30
❹ Family Ties
⓫ **Baseball:** Yankees vs. Minnesota (concludes at 10:30)
⓭ Currents
㉑ This Old House (cc)

9:00
❷ Trapper John, M.D.
❹ Cheers
❼ The Colbys
⓭ Comrades
㉑ Mystery!: Shades of Darkness (cc)
㉛ Shepherd of the Night Flock
Ⓗ **Movie:** Body Double (cc)

9:30
❹ Night Court

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ News
❼ 20/20
⓭ The Mexican Tapes (Part III)
㉑ The Pallisers
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Dreamscape

10:15
❾ Kiner's Korner

10:30
❾⓫ News
㉛ Doctor Who
Ⓢ **Movie:** Explorers

10:45
Ⓝ **Movie:** High School Confidential!

11:00
❷❹❼⓫ News
❺ M*A*S*H
❾ Hangin' In
⓭ Mystery!: Agatha Christie's Partners in Crime
㉑ Butterflies
Ⓗ Philip Marlowe, Private Eye (cc)

11:30
❷ Night Heat
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
Ⓦ **Movie:** Bodies in Heat

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ Masterpiece Theatre: The Flame Trees of Thika (cc)
㉑ Long Island Report
Ⓗ Not *Necessarily* the News

12:15
Ⓝ **Movie:** Quartermass II

12:30
❹ David Letterman
❺ **Special:** Goodwill Games (concludes at 1:30 a.m.)
❼ Eye on Hollywood
Ⓗ **Movie:** The Man With One Shoe (cc)
Ⓢ **Movie:** Iceman

12:40
❷ **Movie:** Dark Places (1976). Joan Collins.

1:00
❼ **Movie:** Too Many Suspects (1975). Jim Hutton.
❾ Joe Franklin Show
⓫ Comedy Break
Ⓦ **Movie:** The Last Starfighter

1:30
❹⓫ News
❺ Comedy Tonight

2:00
❷ News
❹ Price Is Right
❺ Star Search
❾ **Movie:** The Command (1954). Guy Madison.
⓫ Emergency One

2:10
Ⓗ **Movie:** Blood Simple

2:20
Ⓢ **Movie:** The River Rat

2:30
❹ Ben Casey

3:00
❺ **Movie:** Perfect Friday (1970). Ursula Andress. *Interesting bank caper with some great twists.*
⓫ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Topper

3:30
❹ Ben Casey

3:55
Ⓗ **Movie:** The Final Option (cc)

4:00
❾ Joe Franklin Show
⓫ Kung Fu
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

4:30
❹ Here's Lucy
Ⓢ **Movie:** The Secret of NIMH

4:45
❺ Get Smart

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., JULY 11

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** Nightwing
Ⓢ **Movie:** Dreamscape
Ⓦ **Movie:** Cloak & Dagger

6:30
❺ M*A*S*H
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷❹❼ News
❺ **Special:** Goodwill Games (concludes at 10)
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ **Baseball:** Mets vs. Atlanta or Chicago Cubs vs. Los Angeles (concludes at 11)
❼ Webster (cc)
❾ News
⓫ **Movie:** The Brink's Job (1978). Peter Falk, Peter Boyle. *Superb photography and sets highlight this entertaining and humorous account of the famous 1950 Boston heist.*
㉑㉛ Washington Week in Review
Ⓗ **Movie:** Trancers (cc)
Ⓝ **Movie:** My First Wife
Ⓢ **Movie:** Prizzi's Honor
Ⓦ **Movie:** Mad Max Beyond Thunderdome

8:30
❼ Mr. Belvedere
❾ Family Feud
⓭㉑㉛ Wall Street Week

9:00
❷ **Movie:** The Thing (1982). Kurt Russell, Richard Dysart.
❼ Mr. Sunshine
❾ **Movie:** Bus Stop (1956). Marilyn Monroe. *Outstanding comedy-romance about an innocent cowboy who falls in love with a saloon singer; generally considered Monroe's finest performance.*
⓭ Great Performances
㉑ **Movie:** Blood on the Sun (1945). James Cagney.
㉛ Masterpiece Theatre: The Flame Trees of Thika (Part I)

9:30
❼ Comedy Special (cc)
Ⓗ **Movie:** Streets of Fire

10:00
❺⓫ News
❼ Love Boat (cc)
⓭ The Mexican Tapes (Part IV)
㉛ P.O.V.
Ⓝ **Movie:** Man of Flowers
Ⓦ **Movie:** Roadhouse 66

10:15
Ⓢ **Movie:** Slow Burn (cc)

10:30
⓫ News
㉑ The Moviemakers

SOLUTIONS TO LAST WEEK'S PUZZLES

■	L	E	I	C	E	S	T	E	R	S	H	I	R	E
M	■	R	■	L	■	T	■	G	■	I	■	M	■	N
A	M	A	T	O	R	Y	■	Y	O	R	K	I	S	T
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M	A	S	S	A	G	E	D	■	S	C	R	O	D	■	S	A	L	O	M	E
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A	R	E	T	H	O	S	E	T	H	A	T	I	L	E	F	T	H	O	M	E
I	G	N	O	R	E	■	S	E	A	L	S	■	E	N	D	E	A	V	O	R
R	E	A	R	E	D	■	T	E	L	L	Y	■	F	A	R	R	I	E	R	S

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TELEVISION

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ **Movie:** Remembrance (1957). John Altman.
㉑ Fawlty Towers

11:30
❷ **Movie:** It's Alive! (1974). John Ryan, Sharon Farrell. Offbeat thriller about a baby who goes on a murderous rampage.
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ **Movie:** Santa Claus Conquers the Martians (1964). Pia Zadora.
⓫ The Honeymooners
㉑ Nightly Business Report
🅗 **Movie:** Night Patrol
🅦 **Movie:** Hot Pursuit

12 MIDNIGHT
❼ New York Hot Tracks
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Pygmalion
🅢 **Movie:** Still Smokin'

12:30
❹ Friday Night Videos
❺ **Special:** Goodwill Games (concludes at 1:30 a.m.)

12:45
🅦 **Movie:** Nighthawks

1:00
❾ Joe Franklin Show
⓫ Comedy Break
🅗 **Movie:** Terminal Choice

1:30
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ News

1:35
❷ **Movie:** Ski Lift to Death (1978). Howard Duff, Don Galloway.
🅢 **Movie:** Model Behavior

2:00
❹ News
❺ **Special:** Coors Concert
❼ **Movie:** Dementia 13 (1963). William Campbell. Well-crafted, low-budget horror film about an axe murder that takes place during the reading of a will.
❾ **Movie:** Ride to Hangman's Tree (1967). Jack Lord.
⓫ Life and Times of Grizzly Adams

2:30
❹ Price Is Right

2:45
🅗 **Movie:** Neighbors

3:00
❹ Music City USA
❺ **Movie:** Nightmare in the Sun (1965). Aldo Ray.
⓫ Emergency One
🅦 **Movie:** Mad Max Beyond Thunderdome

3:10
🅢 **Movie:** Topper

3:30
❹ Hit City

3:49
❷ Newsmakers

4:00
❹ Ben Casey
❾ Joe Franklin Show
⓫ Kung Fu

4:10
❼ Headline Chasers

4:19
❷ **Movie:** A Touch of Class (1973). Glenda Jackson, George Segal. Jackson won a second Academy Award for her charming performance as an English divorcée who has an affair with an American businessman.

4:25
🅗 **Movie:** Nightwing

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report
🅢 **Movie:** Danny

5:30
❹ Here's Lucy
⓫ News

MON., JULY 14

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Skokie
🅢 **Movie:** The Main Event

6:30
❺ M*A*S*H
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅦 **Movie:** Modern Times

7:00
❷ ❹ ❼ News
❺ **Special:** Goodwill Games (concludes at 10)
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Victory Garden
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Scarecrow & Mrs. King
❹ Valerie
❼ **Movie:** The Dollmaker (1984). Jane Fonda, Geraldine Page. Fonda is terrific in this Emmy Award–winning performance of a determined country woman trying to survive in the city.
❾ News
⓫ **Movie:** Reckless (1984). Daryl Hannah.
㉑ River Journeys (cc)
㉛ Video Music Box
🅗 **Movie:** Love Child
🅝 **Movie:** Straight Through the Heart
🅢 Faerie Tale Theatre: Aladdin and His Wonderful Lamp (cc)
🅦 **Movie:** The Last Starfighter

8:30
❷ Kate & Allie
❹ Amazing Stories
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ Newhart
❹ **Movie:** Celebrity (1984). Part II. Joseph Bottoms. (Part I, Sun., July 13 at 9 p.m.)
❾ **Movie:** Pillow Talk (1959). Rock Hudson, Doris Day. Innocent yet imaginative sex comedy which has two people sharing a party line; both Hudson and Day are excellent.
⓭ American Masters: Unknown Chaplin (Part I)
㉑ Nature of Things
㉛ Sonny Rollins—Live
🅢 **Movie:** The River Rat (cc)

9:30
㉛ Barry Harris—Passing It On

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ The Best of Britain's Fourth Channel—Kipling
㉑ National Geographic Special: Return to Everest
㉛ Alive From Off Center (Part III)
🅗 **Movie:** Mask (cc)
🅝 **Movie:** The Importance of Being Earnest
🅦 **Movie:** Thieves After Dark

10:30
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ M*A*S*H
⓫ Odd Couple
㉑ Good Neighbors
🅢 **Movie:** Into the Night

11:15
⓭ Skywhales

11:30
❷ Magnum, P.I.
❹ Best of Carson
❺ Mission: Impossible
❼ Nightline
❾ Hangin' In
⓫ The Honeymooners
⓭ Flamenco at 5:15
㉑ Nightly Business Report

11:45
🅦 **Movie:** Kinky Business

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ Rockschool
㉑ Long Island Report
🅝 **Movie:** Monika

12:05
🅗 **Movie:** Mad Max Beyond Thunderdome

12:30
❹ David Letterman
❺ **Special:** Goodwill Games (concludes at 1:30 a.m.)
❼ Eye on Hollywood

12:40
❷ **Movie:** Heartaches (1981). Margot Kidder.

1:00
❼ **Movie:** White Feather (1955). Robert Wagner.
❾ Joe Franklin Show
⓫ Comedy Break
🅢 **Movie:** Pale Rider (cc
🅦 **Movie:** Over the Brooklyn Bridge

1:30
❹ ⓫ News
❺ Comedy Tonight

1:55
🅗 **Movie:** Forced Vengeance

2:00
❷ News
❹ Price Is Right
❺ **Movie:** A Boy Ten Feet Tall (1963). Edward G. Robinson. Charming family entertainment about a young boy who travels through Africa to meet his aunt.
❾ **Movie:** Men in War (1957). Aldo Ray.
⓫ **Movie:** The Delphi Bureau (1972). Laurence Luckinbill, Bob Crane. Fast-paced, Cold-War thriller which is weak on characterizations; nothing special!

2:30
❹ Ben Casey

3:00
🅢 **Movie:** Felicity
🅦 **Movie:** Thieves After Dark

3:30
❹ Ben Casey
🅗 **Movie:** Girls of the White Orchid

4:00
❾ Joe Franklin Show
⓫ Life and Times of Grizzly Adams

4:20
🅢 **Movie:** Mae West

4:27
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:10
🅗 **Movie:** Love Child

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., JULY 15

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅦 **Movie:** Red Dawn

6:30
❺ M*A*S*H
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅢 **Movie:** Danny

7:00
❷ ❹ ❼ News
❺ **Special:** Goodwill Games (concludes at 10)
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game

Entertainment
night
Million Dollar Chance
a Lifetime
News
MacNeil/Lehrer
ewsHour
Long Island Report

0
Simon & Simon
A-Team
Baseball: Major
ague All-Star Game
ncludes at 11:30)
News
Movie: Piranha II—
e Spawning (1981).
icia O'Neill.
Nature (cc)
Video Music Box
Movie: Nightwing
Movie: A Boy and His
og
Movie: Tex
Movie: Prizzi's Honor

30
Family Feud
Innovation:
iabetes—The Quiet
iller

9:00
❷ Magnum, P.I.
❹ **Movie:** Celebrity (1984). Part III. Joseph Bottoms. (Part I, Sun., July 13 at 9 p.m.)
❾ **Movie:** Magnificent Obsession (1954). Rock Hudson, Jane Wyman. Dated story of a man's devotion to a woman whose blindness he caused; overly sentimental, but both Hudson and Wyman are good.
⓭ Nova
㉑ Masterpiece Theatre: The Flame Trees of Thika (cc)
㉛ Mystery!: Agatha Christie's Crime I (Part I)

10:00
❷ The Equalizer
❺ ⓫ News
⓭ The Spanish Civil War
㉑ The Sandbaggers
㉛ Presente
🅗 Sisters in the Name of Love
🅝 **Movie:** High School Confidential!
🅢 The Paper Chase: The Graduate Year—Suppressed Desires (cc)

10:15
🅦 **Movie:** Until September

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ News
❺ M*A*S*H
⓫ Odd Couple
⓭ Intercom
㉑ Bless Me Father
㉛ Buy a Lot, Build an Empire
🅗 **Movie:** Revenge of the Nerds (cc)
🅢 **Movie:** Slow Burn (cc)

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Mission: Impossible
❼ News
❾ Hangin' In
⓫ The Honeymooners
㉑ Nightly Business Report

12 MIDNIGHT
❼ Nightline
❾ Merv Griffin Show
⓫ Star Trek
⓭ SCTV
㉑ Long Island Report
🅝 **Movie:** One Deadly Summer

12:30
❹ David Letterman
❺ **Special:** Goodwill Games (concludes at 1:30 a.m.)
❼ Headline Chasers

12:35
🅗 America Undercover: And the Pursuit of Happiness

12:40
❷ **Movie:** The Ultimate Warrior (1975). Yul Brynner, Joanna Miles.
🅢 **Movie:** Topper

1:00
❼ Eye on Hollywood
❾ Joe Franklin Show
⓫ Comedy Break
🅦 **Movie:** Revenge of the Nerds

1:30
❹ ⓫ News
❺ Comedy Tonight
❼ **Movie:** Guilty or Innocent—The Sam Sheppard Murder Case (1975). George Peppard, Walter McGinn.

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Seven Days in May (1964). Burt Lancaster, Kirk Douglas.
❾ **Movie:** Away All Boats (1956). Jeff Chandler, Julie Adams.
⓫ **Movie:** Kona Coast (1968). Richard Boone.

2:10
🅗 **Movie:** Terminal Choice

2:25
🅢 **Movie:** Surf II

2:30
❹ Ben Casey

3:00
🅦 **Movie:** Red Dawn

3:30
❹ Ben Casey

3:55
🅗 **Movie:** Neighbors (cc)

4:00
❾ Joe Franklin Show
⓫ Kung Fu

4:05
🅢 **Movie:** Grease

4:29
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:35
🅗 Video Jukebox

Weekend, July 12–13

SAT., JULY 12

:00
Sonrisas
Young Edition
Straight Talk
It's Your Business

:30
Patchwork Family
Lorne Greene's New
Vilderness
World Tomorrow
Hee Haw
Josie and the Pussycats
Movie: Second Hand
Iearts
Movie: Mystery
Aansion

:00
Hickory Hideout
Terrahawks
Davey and Goliath
In the Black: Keys to
uccess
Mask

:30
Kidsworld
Cliffwood Kids
Wonderama
Kids, Incorporated
Hispanic Horizons
Mask

:00
The Wuzzles
Snorks
Popeye
Pink Panther and Sons
Face-off
Little Rascals
⓭ Adam Smith's Money World
🅢 **Movie:** Private Potter

:30
❷ Berenstain Bears
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
❾ New Jersey People
⓫ FTV
⓭ Wall $treet Week
🅗 **Movie:** American Dreamer (cc)

9:00
❷ Jim Henson's Muppets, Babies, and Monsters
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ B.J. and Lobo
⓫ **Movie:** Charlie Chan in Shadows Over Chinatown (1948). Sidney Toler.
⓭ Washington Week in Review (cc)
🅦 **Movie:** Somewhere, Tomorrow

9:30
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own
🅢 **Movie:** Cimarron (1960)

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Wonder Woman
❼ Laff-a-Lympics (cc)
❾ Solid Gold
⓭ To Hear
㉛ Body Electric

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ Puttin' On the Hits
㉛ Reading Rainbow
🅗 🅦 **Movie:** Cannonball Run II (cc)

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ Check It Out
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City

11:30
❷ Dungeon and Dragons
❹ Kidd Video
❺ Ted Knight Show
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❺ **Special:** Goodwill Games (concludes at 6 p.m.)
❼ Weekend Specials (cc)
❾ Whiz Kids
⓫ Wrestling
⓭ The Mexican Tapes (Part I)
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅢 **Movie:** Mask (cc)

12:30
❷ Charlie Brown and Snoopy Show
❹ Spiderman and His Amazing Friends
❼ American Bandstand
㉑ This Old House (cc)
🅗 **Movie:** Hotel
🅦 **Movie:** Utilities

1:00
❷ Kidsworld
❹ Fight Back
❾ **Movie:** Centennial (1985). Richard Chamberlain, Robert Conrad. (concludes at 5)
⓫ **Movie:** The Exorcist (1973). Ellen Burstyn, Linda Blair. Burstyn is great in this horror film about a young girl possessed by a demon; Oscar-winning screenplay, brilliant special effects, and good vocals by Mercedes McCambridge.
⓭ The Mexican Tapes (Part II)
㉑ Kathy's Kitchen
㉛ Heart of the Dragon

1:30
❷ Kidsworld II
❹ Baseball Pregame
❼ New York Hot Tracks
㉑ Frugal Gourmet

1:45
❹ **Baseball:** Mets vs. Atlanta or Philadelphia vs. Houston (concludes at 4:30)

2:00
❷ **Movie:** The Little House on the Prairie (1974). Melissa Gilbert.
⓭ The Mexican Tapes (Part III)
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
🅢 **Movie:** Mystery Mansion
🅦 **Movie:** Best Defense

2:30
❼ **Golf:** U.S. Women's Open (concludes at 4:30 p.m.)
㉑ Magic of Oil Painting

3:00
⓫ Star Games
⓭ The Mexican Tapes (Part IV)
㉑ Cats & Dogs (cc)
🅗 *America Undercover:* And the Pursuit of Happiness

3:30
㉑ Motorweek

4:00
❷ **Movie:** The Call of the Wild (1976). John Beck.
⓫ Dance Fever
⓭ You Gotta Have Art
㉑ Rod and Reel
㉛ World Chronicle
🅢 **Movie:** Sword of the Valiant
🅦 **Movie:** Beverly Hills Cops

4:30
❹ **Golf:** Anheuser-Busch Classic
❼ Wide World of Sports
⓫ Puttin' On the Hits
⓭ Innovation: The World of Absolute Zero
㉑ This Old House (cc)
㉛ Cambridge Forum Presents
🅗 **Movie:** American Dreamer (cc)

5:00
❾ Black Sheep Squadron
⓫ Fame
⓭ Nova
㉑ German Professional Soccer
㉛ All About TV

5:30
㉛ Cityscope

6:00
❷ The People
❹ ❼ News
❺ What's Happening Now?
❾ Wrestling
⓫ Star Trek
⓭ Nature
㉑ Innovation
㉛ Modern Maturity
🅢 **Movie:** Mad Max Beyond Thunderdome
🅦 **Movie:** St. Elmo's Fire

6:30
❷ ❹ ❼ News
❺ Small Wonder
㉑ Bodywatch
㉛ Eye on Dance
🅗 **Movie:** Meatballs Part II (cc)

7:00
❷ ❾ News
❹ Strictly Business
❺ **Special:** Goodwill Games (concludes at 10)
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple
㉑ Nature
㉛ Ask Congress

7:30
❷ Up Front: Diahann Carroll
❹ **Special:** Ella on Ella
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉛ John McLaughlin: One-on-One

8:00
❷ Maggie
❹ Facts of Life
❼ Different Strokes
❾ **Movie:** Adam's Rib (1949). Spencer Tracy, Katharine Hepburn. Top comedy about husband-wife lawyers on opposing sides of a case; great performances.
⓫ Tales From the Darkside
⓭ In Search of the Trojan War
㉑ Good Neighbors
㉛ Tonight at Ferlinghetti
🅗 **Movie:** Mad Max Beyond Thunderdome
🅢 The Paper Chase: The Graduation Year—Honor
🅦 **Movie:** Secret Admirer

8:05
🅝 **Movie:** Spetters

8:30
❹ 227
❼ Benson
⓫ **Baseball:** Yankees vs. Minnesota (concludes at 10:30)
㉑ Bless Me Father
㉛ Looking East

9:00
❷ **Movie:** High Anxiety (1977). Mel Brooks, Cloris Leachman. Good, funny spoof of Hitchcock films with Brooks playing a psychiatrist who is the new head of a sanitarium.
❹ Golden Girls
❼ **Movie:** Running (1979). Michael Douglas.
⓭ Mystery!: Shades of Darkness
㉑ Yes Minister
㉛ Hello Jerusalem
🅢 **Movie:** Mask (cc)

9:30
❹ Me and Mrs. C
㉑ Butterflies

10:00
❹ Remington Steele (cc)
❺ News
❾ Wrestling
⓭ **Special:** Lugosi—The Forgotten King
㉑ **Movie:** There's Magic in Music (1941). Susanna Foster.
㉛ Alive From Off Center (Part II)
🅗 Sisters in the Name of Love
🅝 **Movie:** A Boy and His Dog
🅦 **Movie:** Revenge of the Nerds

10:30
❺ Black News
⓫ News
㉛ **Movie:** An Acquired Taste (1985)

11:00
❷ ❹ ❼ ⓫ News
❺ **Movie:** Sink the Bismarck! (1960). Dana Wynter. Excellent visual effects and exciting sea battles in this true story of the British hunt for the famed German war vessel.
❾ Jackie Gleason Show

TELEVISION

⓭ **Movie:** Dracula (1931). Bela Lugosi.
🅗 **Movie:** St. Elmo's Fire
🅢 Wrestlemania 2

11:30
❹ Saturday Night Live
❼ News
❾ **Movie:** Devil Dog: Hound of Hell (1978). Richard Crenna.
⓫ The Honeymooners
㉑ Comedy Tonight V
🅦 **Movie:** Prisoner of Paradise

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Tarantulas—The Deadly Cargo (1977). Claude Akins, Charles Frank.

12 MIDNIGHT
⓫ Dempsey & Makepeace
㉑ Alive From Off Center
🅝 **Movie:** The Good Fight

12:45
❷ **Movie:** Airport (1970). Dean Martin, Burt Lancaster, Helen Hayes. Entertaining story detailing hectic winter night in a metropolitan airport; boasts an all-star cast and an Academy Award—winning performance by Hayes.

12:55
🅗 **Movie:** Revenge of the Nerds (cc)
🅢 **Movie:** Sword of the Valiant

1:00
❹ Ghost Story
❺ **Special:** Goodwill Games (concludes at 2 a.m.)
⓫ Twilight Zone
🅦 **Movie:** Best Defense

1:30
❾ **Movie:** Caper of the Golden Bulls (1967). Stephen Boyd, Yvette Mimieux.
⓫ News

1:45
❼ **Movie:** Peeper (1975). Michael Caine; Natalie Wood. Engaging spoof of 1940s detective films; Caine is very good.

2:00
❹ This Week in Country Music
❺ **Movie:** The Undefeated (1970). John Wayne, Rock Hudson. Routine post—Civil War Western which has little to offer except the teaming of Wayne and Hudson.
⓫ At the Movies

2:30
❹ Ben Casey
⓫ **Movie:** The Birds and the Bees (1956). George Gobel.
🅗 **Movie:** The Rosebud Beach Hotel

2:40
🅢 **Movie:** The Initiation

2:55
❷ News

3:00
🅦 **Movie:** Revenge of the Nerds

3:30
❹ **Movie:** Rocketship (1936). Buster Crabbe.
❾ **Movie:** Devil Bat (1942). Bela Lugosi.

3:55
🅗 **Movie:** Mad Max Beyond Thunderdome

4:20
🅢 **Movie:** High School U.S.A.

4:29
❷ **Movie:** Steps (1976). Irene Papas.

4:30
⓫ One Step Beyond (Part I)

5:00
❾ News
⓫ One Step Beyond (Part II)

5:30
❾ ⓫ News

SUN., JULY 13

6:00
❺ Black News
❾ Hispanic Horizons
⓫ Insight
🅗 **Movie:** High School U.S.A.
🅢 I Own the Racecourse

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ In the Black: Keys to Success
⓭ Sesame Street (cc)
🅢 **Movie:** A Man From Button Willow

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ News
⓫ Ever Increasing Faith
🅗 Fraggle Rock (cc)

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature of Things
🅗 **Movie:** The Secret of NIMH
🅢 The Other Facts of Life
🅦 **Movie:** The Brass Ring

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem

10:00
❹ Essence
❺ **Movie:** His Majesty O'Keefe (1954). Burt Lancaster.
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
㉑ International TV
🅢 **Movie:** Footloose (cc)

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)
🅗 **Movie:** Cloak and Dagger (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❾ David Toma Show
⓫ FTV
⓭ Rockschool
🅦 Mighty Moose and the Quarterback Kid

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** One Night in the Tropics (1940). Bud Abbott, Lou Costello.
⓭ **Special:** Soapbox—Gay Teens
㉑ Tony Brown's Journal

12 NOON
❷ **Movie:** Murder on the 13th Floor (1974). James Stewart, Teresa Wright.
❹ McLaughlin Group
❺ **Special:** Goodwill Games (concludes at 6 p.m.)
❾ Hour of Power
⓭ Capitol Journal
㉑ Wall Street Week
🅢 The Paper Chase: The Graduation Year—Honor
🅦 **Movie:** Rocky

12:30
❹ Today in New York
❼ Eyewitness News
⓫ **Movie:** Mexican Hayride (1948). Bud Abbott, Lou Costello.
⓭ Inside Albany
㉑ **Movie:** Cooking Up Trouble (1945). Billy Gilbert.
🅗 **Movie:** The Corn Is Green (1979)

1:00
❹ Fight Back
❼ Like It Is
❾ Greats of the Game
⓭ Firing Line
🅢 **Movie:** It Happened at the World's Fair

1:30
❷ **Movie:** The Hound of the Baskervilles (1972). Stewart Granger.
❹ Exciting World of Speed and Beauty
❾ **Baseball:** Mets vs. Atlanta (concludes at 4:40)

1:45
⓫ This Week in Baseball

2:00
❹ War of the Stars
❼ Ebony/Jet Showcase
⓭ Great Performances: The Four Seasons
㉑ The Unquiet Library
㉛ World TV Presents (Chinese programming)
🅗 Not *Necessarily* the News
🅦 **Movie:** Phar Lap

2:15
⓫ **Baseball:** Yankees vs. Minnesota (concludes at 5)

2:30
❹ **Golf:** Anheuser-Busch Classic
❼ Greatest Sports Legends
🅗 **Movie:** The Man With One Red Shoe (cc)

3:00
❷ **Special:** Wild Horse Jumping Championship
❼ Wacky World of Sports
⓭ American Masters
㉑ European Journal
㉛ Kup's Show
🅢 **Movie:** Something Wicked This Way Comes

3:30
❼ **Golf:** U.S. Women's Open (concludes at 6 p.m.)
㉑ Ask Congress

4:00
❷ Sports Sunday
⓭ In Search of the Trojan War
㉑ Inside Albany
㉛ Masterpiece Theatre: The Flame Trees of Thika (Part I)
🅗 **Movie:** Loving Couples
🅦 **Movie:** Oxford Blues

4:30
❹ Sportsworld
❾ Phil Silvers Show
㉑ Adam Smith's Money World

5:00
❾ Black Sheep Squadron
⓫ Fame
⓭ Comrades
㉑ Moneymakers V
㉛ Mystery!: Agatha Christie's Crime I (conclusion)
🅢 Parker Adderson, Philosopher

5:30
㉑ John McLaughlin: One-on-One

6:00
❷ ❹ ❼ News
❺ Kojak
❾ S.W.A.T.
⓫ **Movie:** Greased Lightning (1977). Richard Pryor.
⓭ Currents
㉑ Wild America (cc)
㉛ U.S. Nippon Newscope
🅗 Daryl Hall and John Oates: The Liberty Concert
🅢 **Movie:** Explorers
🅦 **Movie:** The Secret of NIMH

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review
㉑ Profiles of Nature

7:00
❷ 60 Minutes
❹ Silver Spoons
❺ **Special:** Goodwill Games (concludes at 10)
❼ Disney Sunday Movie
❾ Switch
⓭ Nature of Things
㉑ Austin City Limits
㉛ Japanese Theatre
🅗 **Movie:** High School U.S.A. (cc)

7:30
❹ Punky Brewster
🅦 **Movie:** Mask

8:00
❷ Murder, She Wrote
❹ Alfred Hitchcock Presents
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ **Movie:** Two for Tonight (1935). Bing Crosby.
㉛ Odyssey
🅢 **Movie:** Footloose (cc)

8:05
🅝 **Movie:** Diary of a Lost Girl

8:30
❾ Face-off

9:00
❷ **Movie:** Amos (1985).
❹ **Movie:** Celebrity (1984). Part I of III. Joseph Bottoms.
❼ **Movie:** Chapter Two (1979). Marsha Mason.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: The Flame Trees of Thika
㉑ **Movie:** Argentine Nights (1940). The Ritz Brothers.
㉛ Anita Ellis
🅗 **Movie:** Prizzi's Honor

9:30
❾ In Depth
㉛ Bobby Floyd

10:00
❺ ⓫ News
❾ Straight Talk
⓭ SCTV
㉑ Mystery!: Shades of Darkness (cc)
㉛ Concert in the Sky
🅝 **Movie:** The Confession
🅢 Brothers (cc)
🅦 **Movie:** Rocky

10:30
❺ Sports Extra
⓫ Christian Science Monitor
⓭ Alive From Off Center
㉛ Tonight at Ferlinghetti
🅢 Bizarre '86 (cc)

11:00
❷ ❹ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Fawlty Towers
🅢 **Movie:** Something Wicked This Way Comes

11:15
🅗 Not *Necessarily* the News

11:30
❺ Star Search
❾ Jackie Gleason Show
⓫ The Honeymooners
㉑ Comedy Tonight V

11:45
❷ ❼ News
🅗 **Movie:** The Man With One Red Shoe (cc)

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Alive From Off Cente
🅦 **Movie:** Once Upon a Time in America (short version)

12:15
❼ News

12:30
❹ Fridays
❺ **Special:** Goodwill Games (concludes at 1:30 a.m.)
❼ Sports
🅝 **Movie:** Almost You

12:45
❼ **Movie:** Ben (1972). Joseph Campanella.
🅢 **Movie:** The Last Figh

1:00
❷ Barnaby Jones
❾ **Movie:** Sea Chase (1955). John Wayne.
⓫ Tales From the Darkside

1:25
🅗 **Movie:** Over the Brooklyn Bridge

1:30
❹ **Movie:** Angel on My Shoulder (1946). Paul Muni, Claude Rains.
❺ David Susskind
⓫ News

2:00
❷ News
⓫ Star Games

2:15
🅢 **Movie:** Explorers (cc)

2:40
❼ **Movie:** It's a Bikini World (1967). Deborah Walley, Tommy Kirk.

3:00
⓫ **Movie:** Search (1972). Hugh O'Brian, Elke Sommer.

3:15
🅗 **Movie:** Midnight Express

3:25
❹ Positively Black

3:30
❾ **Movie:** The Glass Web (1954). Edward G. Robinson, John Forsythe.

3:55
❹ First Estate: Religion in Review

4:10
🅢 Parker Adderson, Philosopher

4:25
❹ News

4:50
🅢 The Other Facts of Life

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:20
🅗 Daryl Hall and John Oates: The Liberty Concert

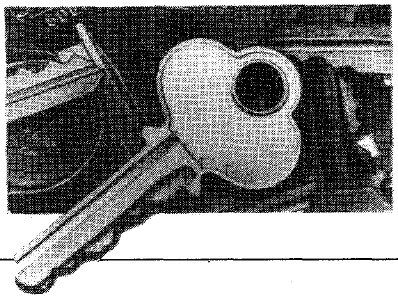
5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:40
🅢 **Movie:** A Man From Button Willow

NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real estate services, place your display ad or line listing by calling 212-880-0734.

IF YOU'RE LOOKING TO BUY AN APARTMENT…



GRAMERCY LOFT

WHEN YOU WANT THE VERY BEST

This rare 3000 sq. ft. loft is exquisitely furnished with enormous windows and high ceilings. Tons of open space plus 4 bedrooms. Underpriced at $775,000 with very low maintenance.
Barbara Godson: (212) 505-9880 (212) 777-8828

GRAMERCY PARK (8,000 + Sq. Ft.)

DIRECT PARK VIEWS—MAGNIFICENT GEM

27 ft. single family elevator mansion. Original moldings, 7 woodburning fireplaces, 2 entrances—residential/professional. Servants quarters, professional kitchen, formal dining room, stunning parlour floor and more!! Excellent opportunity. $4.5 million.
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PROFIT FROM OUR EXPERIENCE

M.J. Raynes Incorporated

488 Madison Avenue, New York, New York 10022 (212) 303-5800
250 Mercer Street, New York, New York 10012 (212) 505-9880

APARTMENTS
Furnished/Unfurnished
Manhattan

Relocating Fortune 500 Executives
Bank personnel. 1—4 bedroom. Furnished or unfurnished. No fee 212-935-8730.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

APARTMENT/HOUSE SITTING

Smugglers Notch—Responsible young woman with dog. ASAP. 212-319-0850.

The NEW YORK Audience—32.8 percent own a principal residence valued at $250,000 or more. Specializing in Real Estate Display and Line Listings:
Diane Woodstock **212-880-5406**

CO-OPERATIVES/CONDOS
Manhattan

E 49th St—Lg & light, prewar 2 BR, 1 1/2 B, EIK, mint cond, oak flr, hi ceil, $215K. Firm. 212-564-9565 dys/ 319-8070 eves.

Tudor City Pl—Open vu, lg 1 BR, gar, lux drmn bldg. $198K owner. 212-370-0219.

90's-Off 5th **6 Rms.**

EXCLUSIVE
RESERVOIR VIEW

Sunny prewar classic 6 just off 5th Ave. Lge LR, FDR, 2 masters, 2 bths, maids & bath, eat-in kit. High Financing. $525,000

CINDY KURTIN 355-7480
HELENE FIELDS Ltd.

Pied-A-Terre On East 63rd—Wonderful little studio in luxury bldg. Available August. Asking $115,000. Maintenance $334. Broker. **212-666-8578.**

H. Michael Zukowski, Attorney
Real Estate • Taxes
212-967-9675/85 *201-945-8443*

CO-OPERATIVES/CONDOS
Nassau-Suffolk

E. Long Beach Oceanfront Co-op—S.E. corner, terr, 2 BR, 2 bth, den, DR, drop LR, new kitc, move in cond. $190,000. Owner 516-751-9446 mornings & eves.

CO-OPERATIVES/CONDOS
Westchester

Bronxville Vic—Excellent location, walk to RR, 3 full BR/carpet, 2 bth, terr, pool, ac, dw, high beam ceil, wd flrs, shutters. By owner. $189,500. **914-793-1756.**

CO-OPERATIVES/CONDOS
Connecticut

More For Your Money In Stamford
2 BR townhouse. $185,000 or rent for $1150/month plus utilities.
Greenwich Custom Real Estate Services
203-869-8556 **203-661-7260**

CO-OPERATIVES/CONDOS
Other

SKI BOWL LODGE
SUMMER/WINTER
CATSKILL DREAM

Brand new co-ops at the foot of Hunter Mountain Ski Resort. Year-round pool. Minutes to Woodstock and all summer sports. Studios and skylight lofts from $21,900. Financing and rental management plan available.

518-263-4966 212-223-1270
Offering by prospectus only.

The Classified—Use it to help your business do more business. 212-880-0734.

COUNTRY PROPERTY FOR SALE/RENT

Luxurious Country Hideaway—90 miles NYC. Unique custom house and recreational retreat. Magnificent gardens, terraces, pool, decks, cabana, fountains, pond, tennis, 35 acres fields/woods. 10 mins Sullivan Co airport. Convenient to major highways. $890,000. **212-759-5619.**

GREENE COUNTY
Private Paradise
CONTEMPORARY STONE HOUSE

Overlooking 15 acres of rolling land in private paradise, bounded by pine woods & streams. 750' road frontage & circular driveway. Isolated yet marvelously close to NY Thruway; 2 hrs from Manhattan; 20 minutes from Albany; 25 minutes from major ski areas. 3 BR; 2 bths. Asking $155,000.

518-537-4518

Watch Hill, RI—3 highest acres. Exquisite. Owner. **401-322-7013.**

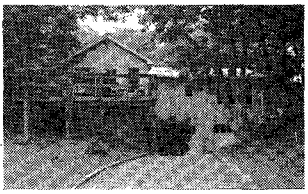
New Milford, CT—Custom ctr chimney saltbox, 18th cent. craftsmanship, 3 pvt acres, 2-story barn-like garage, wildflower meadow, in-ground pool, 3 1/2 BR, 2 1/2 bth, full bsmt, grt rm w/beamed ceiling, gourmet kit w/Garland stove. Perfect year-round retreat. By owner. $329K. Principals only. **203-355-3522.**

Southampton - Sag Harbor Village—4-yr-old contemporary house. Furnished and customized. 3 BR, 2 bth on 2 1/2 acres w/pond. Walk to village. Bike to beach. By owner. $275,000.
212-685-4963/ 516-725-0002.

HOUSES FOR SALE/RENT
Staten Island

Country Club Townhouse—4 BR, formal DR, guest room, finished bsmt, built-ins, EIK, located on 10-acre park, 4 tennis courts, 3 swimming pools, great for kids, PS4 school. $178,000. **212-869-2121 x241.**

HOUSES FOR SALE/RENT
Nassau-Suffolk



HARBOR VIEW

Facing spectacular sunsets on a full acre of highland this recently reconstructed 4 bedroom, 2 bath home with fireplace and garage is YOUR BEST BUY at $195,000.
Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. **516-324-4418**

HOT!

A dignified home & extraordinary buy only 2 mi East Hampton vlg. 1 ac adj reserve—beaut lndscpd—2-yr 3 BR, 2 bth contemp, *oil heat, fplc, bsmt, 20x40 pool, 1800 sqft* deck. Owners must sell this hot buy right now! Asking $295,000.
Jack Douglas Realty
516-324-1111

HOUSES FOR SALE/RENT
Connecticut

Ridgefield "Shangri-La"
1 1/2 hrs NYC. Potential galore, hideaway cottage nestled among mountain laurel, rhododendron and stately oaks. 1.8 acres, prestigious neighborhood. Living area w/ cath ceil & granite fplc opens onto sun porch, westerly views abutting acres of conservation property. $239,900.
Keeler & Durant, Inc. 360 Main St.
203-438-2608 Ridgefield, Ct 06877

HOUSES FOR SALE/RENT
Pennsylvania

Cape Cod—Overlooking Nauset Beach in East Orleans, this distinctive contemporary embraces 1.6 acres of serene privacy, fronting conservation salt marsh with tidal pools. Featured in House and Garden magazine, unique design includes dramatic 17' ceilings, teak kitchen, handmade floor tiles, and pottery basins, plus guest/office suite. Photographs available. $525,000.
Deirdre Channing-Franco.
617-349-3666.

NEW YORK REAL ESTATE

VACATION HOMES FOR SALE

Southern Vermont, Berkshires—Panoramic views. Completely furnished, 3 BR, 2 bth, deck, heated pool. Privacy - 9 plus or minus acres. Near college town and skiing. 3 hrs NYC.
The Harsch Agency
413-458-5764 or 802-447-2123.

Gurney's Int'l Spa—Vacation timeshare. Worldwide exchange privileges. Good investment. **$8500. 607-967-8745.**

LAND AVAILABLE

Jamaican Elegance—San San Bay lot for luxury home. 3 acres, spectacular view, beach, golf. **$98,000. 305-842-2876.**

FURNISHED ROOMS TO RENT

B'WAY/102 St. MALIBU STUDIOS
Furn cptd rms w/kitchnts, 24 hr concierge, close circ security, cable TV avail. Train on corner. Day/wkly. 212-222-1870.

STORES FOR SALE/RENT

Upper East Side—Charming French Boudoir Salon for rent in brownstone, 2 blks Bloomies, good lease. Move in cond. Low key money. 212-319-5710.

SUBLETS

Park Ave Studio—Available by week or month July/August. **212-683-9845.**

E 70's—2 BR, 2 B lux, dm, hi fl, bright. 12-15 mos. $2500/mo. 212-879-8240.

Greenthal and New York Magazine—I think we work well as a team to meet the residential needs of today's New Yorkers.

Joyce West, Director

Charles H. Greenthal Residential Sales

New York Real Estate. It Gets You Moving

NEW YORK

SUMMER PLACES

SUMMER RENTALS

Nantucket—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

East Hampton Luxury Resort Motel—Beautifully landscaped grounds, heated pool, tennis courts, cafe, rm svc. Walk to village and secluded ocean beaches. For reservations: **516-324-4300.**
East Hampton House, 226 Montauk Hwy, East Hampton, NY 11937.

Perfect Weekend Manchester, VT—Magnificent views, gourmet food fabulous rooms and suites.
The Inn at Willow Pond **800-533-353**

VACATION RENTALS

Old Santa Fe—Share quaint Adobe or 20 acs. Aug-$600. Priv BR & entrance Blk fr Plaza. Fishing, camping nearby. Art galleries within blks. Female pref'd.
-Jim Simms. 505-983-1604.

France/Provence—Charming homes w/ pools, all conv. $500 wk up. 212-371-317

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swimming. Paddleboats, bicycles, free golf. Color TV. Tennis. Shelter Island 11965. 516-749-2001.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Main lodge, cottages. MAP/European. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Montauk...Shepherds Neck Inn—Picturesque, grand porch. Lounge/patio poolside. Tennis. Live music. Beach & surf nearby; golf, fishing. Superb meals incl fresh lobster, NY shell steaks. Vacation packages. Bed & Bkfst special from $50. Major credit cards. Second House Rd, Montauk, NY 11954. Call toll free 1-800-345-3511 in NY, or 516-668-2105.

Jamaican Villa—4 air-conditioned bedrooms, 4 bth. On Runaway Bay Golf Course. 5 minute walk to beach. Pool. Excellent staff of 4. **201-822-0161.**

INSERTION ORDER FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks; Real Estate ads $22.25 per line (Flat Rate); Strictly Personal ads $25 per line and $15 for NYM Box Number. Front Page Placement, $50.

As of June 23, 1986, all checks for Strictly Personals must be certified.

Commercial and Real Estate Deadline: Monday at 5 PM for issue on sale following Monday.

Name ________________

Street Address ________________

City ________ **State** ________ **Zip** ________

Home Phone (for our records only) ________________

Payment: Check ____ **M.O.** ____ **MasterCard** ____ **Visa** ____ **AmEx** ____ **Card Number** ________

Exp. Date ________ **Signature** ________________

Ad copy:

Please place my ad under the following heading ________________

Please place the following ____ **line ad** ____ **time(s), starting in the** ____ **issue. (On sale** ____**.)**

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, **$36.00** per line; two consecutive ads, **$29.50** per line per issue; four consecutive ads, **$26.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$400.00** per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-65-1076. Free parking.

Select Vintage Clothing—Appointment only. Early Halloween. 212-691-2933.

APPLIANCES

Air conditioners, video, TV, appliances. Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

AUTOMOBILES

Parking Free And Tricks Of Beating Tickets. Basic course by mail, $39.95. Less than a ticket. **1-800-772-1234.**

AUTO/RENTALS

Next Weekend In East Hampton
Rent a classic convertible car.
Rates from $45 per day. 516-324-1018.

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call anytime: 914-968-8200

BOATS & YACHTS

Elegant Yachts For Charter—Manhattan and LI Sound. 516-883-5022/5487.

Caliber Yachts—Memorable events aboard NY's finest yachts for any size party. Licensed captains. 718-729-5651.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

North Star II Charters
Moonlight sails from City Island. All occasions. Capacity to 98. 212-822-0945.

Skyline Yacht Charters—4th of July '86. Worldwide vacations. 718-816-9227.

NEW YORK'S PRESTIGE MARINA
Adjoining Battery Park City
& World Financial Center
Seasonal & transient berthing, yacht charters & excursions.
Liberty Landing
Pier 25, New York, N.Y. 10013
(212) 593-5199

Luxury Yacht Charters—All occasions. To 40 guests. Superb catering, licensed captain and crew. For info, 718-458-3031

CRUISE MANHATTAN
Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service.
See Lady Liberty Now! **212-869-7498**

NEW YORK WANTS TO KNOW!

NEW YORK'S readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

OUR NEW *ASSORTMENTS* SECTION

is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost).
AX VI MC 212-880-0735

Your Name In Lights On Broadway—On a full-color poster. 212-912-1777.

Sophistication Is Yours!—Confidence, urbanity and style. Taught/counseled. 212-560-0168. A professional service.

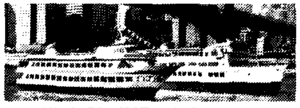
SAIL NEW YORK HARBOR
IN YOUR PERSONAL YACHT
Special occasions, learn to sail or just relax. 1-12 guests. Day or night.
$60 hour plus crew and prep.
YACHTS FOR SAIL
at LIBERTY LANDING
212-285-0720

Rent The Purple Barge For—Parties, special events, good times. 212-732-5020.

CHARTER A MOTOR YACHT
!!! For your next special party !!!
GALA YACHTS
212-645-5195, 212-307-0985

Elegant Yachts For Charter—Manhattan and LI Sound. 516-883-5022/5487.

THE ULTIMATE IN SOPHISTICATED ENTERTAINING



SPRING-SUMMER-FALL-WINTER
for business and social events in New York and vicinity is cruising on one of our two new sensational three-deck luxury yachts
"RIVERANDA" and "EMPRESS OF NEW YORK"
Perfect for special occasions for groups of any size up to 500 guests.
MANY SMALLER LUXURY YACHTS ALSO AVAILABLE
Superb Cuisine — Impeccable Service
WORLD YACHT ENTERPRISES
Pier 62, W 23 St & Hudson River
NY, NY 10011 • 212-929-8540

Manhattan Yacht Charters—Providing full party services aboard your own private yacht. Corporate events, private affairs, vacations worldwide. 212-772-9430.

Manhattan Architectural Cruise
Gourmet dinner with NY Times Pulitzer prize winning critic Paul Goldberger, August 8. $95. Held in conjunction with Buy Design Conference.
Call Maureen at 212-686-6070.

BOATING ADVERTISERS
Place your boating service advertising in
NEW YORK's BOATS & YACHTS
section every week. 2 line minimum. Deadline: Tuesday noon (for issue on sale following Monday.) 212-880-0734.

Charter S2 Sailboats On Cape Cod—The Great Escape, 617-266-9179.

BUSINESS OPPORTUNITIES

Nutrition/Weight Control Products
Medically supported state-of-the-art.
Ground floor network. 212-861-9226.

Be Your Own Boss! Have Your Own Business In Educational Services.
For more information, please write to: SRS SERVICES, INC. Box 521, Brooklyn, NY 11240.

CLEANING SERVICES

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Trent Cleaning Service—Heavy cleaning specialists and professional maids for your office or apartment. Bonded and insured. Free estimates call **212-619-6262.**

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

IMACUCLEAN—Wax we floors,
Wash we walls. Clean we all from baths
to halls. **Call us now! 212-620-9030.**

CHILD CARE

Kids Curious—480 2nd Ave. High quality play school for ages 2-5. 212-777-7393.

COUNSELING

Potsmokers Anonymous®—Call for open house information. 212-254-1777.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

Advice On Personal Sexual Concerns—By phone. Visa/MC. 201-782-7101.

Bisexual Dilemmas?—Individuals/couples. Male psychotherapist. 212-533-8578.

Primal Therapy—Experienced, skilled, certified therapist. 212-645-4524.

How To Raise Your Self-Esteem
A weekend with best-selling author Nathaniel Branden, PhD, Aug. 15-17.
Call 212-724-3695, ext 1106.

Anti-Stress* Body *Treatment—Shiatsu, deep tissue, yoga stretching, Neoreichian. Evaluation/counseling. 212-925-8193.

Alcohol Counseling By PhD Specialist—Experienced over 20 yrs. 212-581-8020.

COMMUNICATION/VIDEO

First Take *Productions*—High quality, creative edit. See demo! 212-496-7405.

Steve Greenberg Video—When you want the very best. 212-986-6578.

EDUCATION

Dissertation Research—Writing, Editing by professionals since 1972. Academic Research, Inc. 201-939-0252.

READY START/*Summer Fun /86*
A highly effective reading enrichment program for children 5, 6 and 7. Also includes computer skills, active play, games, arts, crafts. Teacher/Director with outstanding credentials. **212-369-5329.**

EMPLOY. OPPTY.

CO-OP/CONDO SALES. L. B. KAYE
Associates has positions available for experienced salespeople. Join a company that offers opportunities in all phases of real estate. You can specialize in Co-ops and Condos and also sell Townhouses.
Call in confidence: Kay Brover
212-415-0440

ENTERTAINMENT

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Call: Zordini. 516-759-3434.

Strippers, Gorillas, Belly Dancers—Balloons and singing telegrams. Balloon-A-Grams of N.Y. 212-989-9338.

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

Professional Balloon Decorating
Absolute lowest prices. 5 boroughs.
Bouquets. ***212-473-6700, 718-273-5800.***

Facepainting - Glittering Elegance—Great fun for all ages - 212-255-9540.

Sensational Strippers—M/F Strips. Belly, apes, clowns, hula, Uncle Sam, Statue of Liberty, Limos, DJ's. AE. 212-304-0837.

Superstrippers—Good nudes travel fast. 212-794-1393.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions 516-868-1795.

NEW YORK CLASSIFIED

ENTERTAINMENT

Shows—This Is Your Life, 1 man bands, comics, square dance. 718-763-1327.

Stunning Strip Shows—212-877-1757. Gorgeous girls! Great hunks! Many acts!

DIAL-A-MURDER. The most exciting murder mystery night ever! Barry Dean Productions. **212-809-6666. 516-536-6606.**

$27 • $27 • $27 • $27 • $27 • $27

EASTERN ONION

LOONEY BALLOONS

Delivered by our famous GORILLA or RED TUXEDO-CLAD Messengers

SINGING TELEGRAMS

Gorilla-Game®	Manhattan Mama®	The Nerd®
Saucy Secretary®	Belly Gram®	Dancing Heart®
Naughty Cop®	Nurse Goodbody®	Arabian Knight®
French Maid®	Sining Chicken®	Mr. & Ms. Santa®
Pink Gorilla®	Dancing Heart®	and many more!

Same Day Service 212-741-0006

(201) 246-1870 (914) 963-6959 (516) 352-8778

All major credit cards Serving NY LI NJ CONN

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Caricatures With A Flair—For your next affair. Call Steve Sax. 718-793-7979.

Fantasy Photo Party Favors

Instant rock shots--16's, Mitzvahs, Summer Bashes **212-517-7870.**

Yiddish Gorilla/Shmata Hari—French, Italian, Irish gorilla. Liberty. Bag. Bubbie. Belly. Strip. Nationwide. 212-741-0018.

RENT-A-ROAST® Inc.

A customized, comedy "Roast" for all occasions. Videotaped. **212-889-3461.**

Jon Steinfeld, Magician—Extraordinaire. Parties/groups. Entertains with cards, coins, video available. 212-460-8067.

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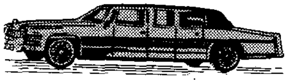

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Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted. **As of June 23, 1986, all checks for Strictly Personals must be certified.**

Ticket To Ride—Good-looking, successful, male health care professional, 36, (still a Beatle fan), seeks attractive, romantic, female companion, 25-35, to share my interests in outdoor sports, photography, Oriental cuisine, old rock music and mystery movies. I'm easygoing, down-to-earth and upbeat. Let's take a ride together. Photo/phone. NYM V993

Very Handsome, Successful—Down-to-earth man, 42, seeks beautiful, slim, sensuous lady, 28-35, to share the joys of life. Photo, a must. NYM V994.

Green Eyes, Blond Hair, RN—25, as attractive on the outside as on the inside. Looking for male equally as attractive on the inside for serious relationship. Photo optional/phone. NYM F003.

Successful Writer—57, looks younger, 5'8", athletically fit, unpretentious, humorous, gourmet cook; sports, arts, outdoors. Prefers petite Jewish, Oriental or European woman, marriage. Photo/phone/note. NYM F008.

Charismatic MD—Sensitive, sensual and successful, 45, attractive, 6'2", likes travel, especially between apartment in city and home and boat in Hamptons. Seeking intelligent and beautiful woman, 25-35, for excitement and growing relationship. Photo, a must/phone/bio. NYM V996.

Successful Female Writer, 30—In search of "editor". No writing experience required. Beautiful, lively, petite blond, seeks bright, ambitious, sophisticated professional. Photo/phone. NYM F010.

Watson, Listen Well—We are looking for a lady friend. I shall be disguised as an attractive, intelligent, successful professional, 35, gentleman, non-smoker, with a sense of humor. She'll likely be masquerading as an attractive, charming lady who is fun and feminine. She'll have a returnable photo - a necessity in our line. To friendship Watson! Indeed Holmes, there's nothing like it. Quick Watson, footsteps - the game's afoot! Note/photo. NYM F007.

Christina Ferrare Look-Alike—Seeks cultured gentleman, 30-42, for serious relationship. European-bred, 28, 5'7", nonsmoker, former ballet dancer, compassionate, intelligent, fond of music, horses, romance. Desire confident, tall, handsome, athletic, affluent man with sense of humor. If order seems tall I just may be worth the prize. Photo! NYM V998.

Periodic Visitor To New York—Nice-looking, single, thoughtful male, 32, gainfully employed, enjoys ethnic food, wine, jazz, classical music, theater and much more. Would like to meet attractive woman for dining companion, conversation, friendship and possible romance. Help me make my trips to New York less lonely. NYM F005.

Caring Male Physician—32, Jewish, nonreligious, shy, tall, slim, handsome, financially secure with good sense of humor, seeks awfully nice, professional woman, 25-35, who is intelligent, warm, down-to-earth and interested in a committed, long-term relationship with an option to buy. Photo, appreciated. NYM F013.

Handsome Lawyer—43, 6', 185 lbs, athletic, wishes to meet a beautiful, open and stable woman of child-bearing age for a mutual relationship leading to love, trust, peace and harmony. I would love a photo with your response. F006.

MD, 34, Just Divorced—Wants to get started socially again. If you are an attractive, Jewish female, under age 30, slim, a non-smoker, with a good sense of humor, let's meet. Photo/bio. NYM F004

Warm, Handsome, NY Surgeon—Seeks a friend, lover, wife to honor and cherish. She's a classy, compassionate, Jewish lady; beautiful, tall, sensuous, 31 or less, non-smoker, who's ready for a quality relationship. I'm a romantic, trim MD, 30's, Ron Howard type; wealthy, sexy, athletic, artistic - a mensch. Note/photo, required - and worth a thousand words. F009.

College Professor, 41—Jewish, never married, politically conservative, likes children, seeks attractive, educated woman for marriage and family. NYM V995

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ere, good man to share life with. Please
end photo, note, number. NYM E159.

andsome Jewish Exec—Young 40's, suc-
essful at all except finding soul mate.
eady to share homes in NYC/Hamptons,
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alloons and bossanova with beautiful,
ensitive, strong woman, 28-38. If you are
ere, this will be the last and first time for
oth of us. Recent photo/phone/note, a
ust. NYM S104.

all Streeter, 35—Shy, bright, dry wit,
ves tennis, music, cooking, movies.
eeks mature, witty, pretty lady, 25-35,
r rites of passage. NYM S167.

andsome Illustrator—Financially se-
ure, 37, good cook, sweet and sincere,
n to gab with, looking for a warm,
nowing, challenging pair of eyes to peer
to over a.m. coffee, and an active, en-
usiastic, womanly body to cuddle next
after the theater, restaurants, movies
nd activities yet to be discovered.
hone/photo/bio. NYM S147.

ensitive Child Psychiatrist—Attractive
ale, 34, on my own again; seeks witty,
erceptive, Jewish woman, 25-35, for
alks, talks, dining and prancing. Photo,
plus. NYM E147.

uccessful, Handsome Art Director—
'2", seeks tall, curvaceous Jewish beau-
y, 25-35, to complete wedding portrait.
hoto appreciated. NYM S168.

dventures In Paradise—Awaits that spe-
ial lady who enjoys a great outdoors (bike,
ack pack, canoe, snorkel) healthy, humor-
us, 33, systems analyst seeks active,
utgoing, affectionate, financially inde-
endent and physically fit woman, 25-35,
who lives in north Jersey area to share
ndoor and outdoor adventures. Photo/bio/
hone. NYM S121.

Country Lady, Consultant—seeks good man with warm heart, gentle spirit, 38 plus, enjoys outdoors, casual lifestyle. POB 147, Weatogue, CT 06089.

Chesapeake Skipper, 46—(Disguised as central NY exec, divorced), wants to share sailing, other adventures with spirited, playful woman. Senses of humor and romance count more than knowing how to trim a sail. Letter/photo, appreciated. NYM K716.

Good-Looking Surgeon, 31—5'11", 170 lbs, athletic build, with plethora of interests, who lives life to the fullest, yet is down-to-earth, seeks an intelligent, caring, honest, sensual, talkative, very attractive, thin female for fun, friendship, passion and romance. Photo, a must. NYM K718.

Exceedingly Handsome—Investment banker, (32), Ivy-educated, muscular, outrageous legs, Wasp, with spectacular upper east side condo, seeks exceedingly beautiful, physically fit, Wall Street Wasp woman, (26-36), for lasting relationship, including having children. NYC residents only! Please reply with photo and phone. NYM E106.

Strictly Heterosexual—Recently single Manhattan male, seeks similarly inclined male friend to explore new freedom and join in the search for that wonderful woman. My interests: art, travel, life, liberty, and the pursuit of happiness. Box 555, 380 Fifth Ave. NY, NY 10018. Any interested woman is invited to reply.

Meryl Streep/Marlene Deitrich Looks—Worldly, fun-loving, professional lady with varied interests, wishes to meet man with traditional values, 32-53, tall, financially solvent, with a sense of humor and adventure, and the desire and ability to develop a meaningful relationship. Those with any serious problems (physical, *mental, sexual or emotional) need not respond.* Photo/bio/phone. NYM E107.

Sensual CT, 31—Pretty, witty and warm Jewish female, seeks gentle, bright Jewish man, 29-38. NYM S120.

This Grandmother Is The Greatest—Young, late 50's, good-looking, blond, smart, great cook, warm, healthy, likes to travel, entertain. An old-fashioned lady in a hi-tech wrapper. Respond to POB 208, Little Neck, NY 11363.

No Fancy Opener—A lot of substance. Jewish male, good-looking, professional, many interests, athletic, sensitive. Seeks pretty, slim, intelligent woman, any faith, 27-34. Photo/phone. NYM E108.

You Can't Miss—Good-looking, tall, *thin, blond-haired, green-eyed,* Jewish male, 31. Independent, warm, sincere, successful. Not afraid of commitment. Looking for attractive, warm, intelligent *female with down-to-earth values. Let's* share life's joys and sorrows. Note/phone/photo. NYM E109.

Chemistry Is The Key—Man, 32, 5'10", built, sharp, sexy, rich, fun and available. You are 5'4" plus, pretty, slim and shapely and a pleasure to be with. Photo, a must. NYM E110.

Attractive, Caring, Jewish Brunette—5'7", enjoys the arts, travel, sports, NYC, seeks male counterpart, 50's. NYM E111

Handsome, Successful Businessman—And classical pianist, white, 30, 5'8". My interests include travel, reading, dancing, *stimulating conversation, concerts, fine* dining, sports, physical fitness, the beach. Looking for an extremely attractive, slim female, for friendship and romance. Must *love to laugh. Please send note/photo/* phone. NYM S123.

Eligible, Good-Looking Attorney—39, 5'8", Italian roots, fair, blue eyes, slim, sensitive intellectual, big on humor, never married; hopes to meet a pretty, petite, Catholic woman who appreciates the finer things but loves the simple ones. Intentions honorable. Note/photo/phone, please. NYM S124.

Deliciously Witty Manhattan—Intellectual. 6'2", trim, divorced, 62. Seeks a cliche-disdaining woman. NYM E115.

Red Reebok Hi-Tops—Are what I wear *to work! Jewish, 25, professional, pretty,* fit, sweet, non-smoker, seeks smiling, handsome male counterpart. Note/phone/photo. Let's meet. NYM S125.

Ex-College Athlete—Age 28, good-looking, intelligent and successful, would like to meet a beautiful lady who's warm, sensitive and sincere to share friendship, fun, romance and possibly more. Reply with note/phone and photo. NYM E117.

Do You Look Like A Model—And not act like one? Very handsome, successful man, 6', late 30's, weary of disco scene, wants thin, pretty lady, 26-33, worldly but not jaded, bright, sensual without being full of herself. Photo, a must. NYM S127

The Kind Of Chinese, Classy Lady—You'll love to meet! Very attractive, early 40's, seeks very successful man, 48-58, for dining/activities. Phone. NYM E118.

Stunning, Curvaceous Teacher, 43—Has daughter, seeks very attractive male counterpart. Phone/photo. NYM S129.

Feminine, Upbeat, UK Import—Seeks, 47-60, slim, dynamic man. NYM S130.

One Special Lady—Pretty, professional, *32, with intelligence and style, seeks* good-looking, successful Jewish man, 30-45, 6' plus, who enjoys life, for meaningful relationship. Note/phone. NYM E121.

MD, Jewish, 56—Seeks attractive lady, honest, 37-40. Phone/photo. NYM E124.

Bubbly, Beautiful—Chinese cooking expert, eclectic interests, LI gal, early 40's, seeks special male to share her life, 40-55. NYM S133.

Well-Mannered Frenchman—Very handsome, trim, considerate, non-smoker with wide range of interests, seeks sophisticated, bright, affluent woman, 28-35, to *share romance and adventure in foreign* tongue. Bio/phone. NYM S131.

Tall, Dark And Handsome—26, successful, easygoing and intelligent man with a great sense of humor, seeks a lady who wouldn't normally do this. NYM E122.

Striking, Anglo-Irish Female—5'5", 114, desires to connect with eligible male, 35-45. Interests include indoor and outdoor activities, the arts and science, and overwhelming desire to enjoy and live life to its fullest. Photo/bio. NYM S132.

Hello—I'm a 41-year-old, divorced, young-looking, smart, interesting, successful musician. I would like to meet a lady, 35 plus, who likes classical and jazz music and is an established professional, who is intelligent, attractive, caring and ready for a committed relationship. Phone/photo, if possible. NYM E126.

To Have And To Hold—Bright attractive Jewish female, 29, with enough warmth and wit for two seeks male with similar excesses for many tomorrows. NYM K726.

Charming Woman, Southern CT—Youthful 51, divorced, professional, attractive, Rubenesque, 5'4", "new age", eclectic interests, witty, warm, loves classical music, theater, children, animals. Seeks bright, stable, aware mensch, 50-60, to share life. Bio. NYM S136.

Lovely Warm Down-To-Earth Woman—38, bright, successful in business. Blond, slim, pretty, great smile, athletic, good sense of humor, fun to be with. Seeking Jewish male counterpart. *Please send* bio/photo. NYM E127.

Truth Student—Successful businessman, 40, 5'7", CPA, MBA, seeks very attractive, athletic, health-conscious woman to share unfoldment with. Should be on the path to truth and non-smoker. Thank you for the photo and note. NYM E128.

Summer Can Be Fun—Very successful businessman, 34, white, lives in suburbs, enjoys dancing, movies, sports, sunsets, suburban lifestyle. Seeks honest, trustworthy, caring female, 20-29, family oriented, not into wasting valuable time. Only marriage-minded. Bio/photo/phone. NYM S138.

Tall, Athletic, Professional Male—32, seeks tall, 5'9" plus, 22-35, female to share quality time. Photo. NYM E129.

Beautiful Face, Great Body—Love Bach, my work, Paris, woods and fun with a loving, humorous, 52 plus man. NYM S139.

Zany Animal Doctor—31, tall, slim, Jewish (so!), heart of a pussycat, looking for a nice lady over 25, cute, thin (please), career, stable mind. Photo, for reply. Let's talk. NYM E130.

Pretty 33-Year-Old Girl—PhD psychologist who has fled corporate world, now into quilting. Very NY, own apartment, good family, looking for everything a man can offer. Bio/phone/phone. NYM S140.

Hartford CT—Bright, warm, attractive, professional woman, 50's, many interests; wants single, male counterpart to make life richer for both. NYM E133.

Stop Here—*If you are a warm, sincere,* professional man, 33-40, looking to enjoy living, laughing, loving with a pretty lovable lady! Photo/note. NYM S141.

Honesty Is The Best Policy—Blonde with brains, svelte, very attractive, Ivy but down-to-earth, female Francophile, late 20's, great sense of humor. Loves travel, skiing, foreign films. You are sensitive, handsome, athletic, well-built, all-American male, late 20's-35, sharp sense of humor, who believes there's more to life than work. Blonde, a plus. Realistic photo/detailed letter/phone. NYM K727.

Handsome Jewish Physician—Upper 30's, *silver hair,* looking for special lady: bright, beautiful, uninhibited, articulate, about 32 years, 5'2"-5'5", 110 lbs, dark complexion. No drugs or cigarettes. Photo, absolutely *essential.* NYM E152.

Manhattan Woman—Late 30's, career in place, grown son away at school, seeks to share ordinary and extraordinary moments with trim, thoughtful, witty, marriage-minded man. NYM E135.

Warm, Pretty, Slim Lady, 33—Seeks successful Waspy gentleman with warmth and wit to share love of art and outdoors. Note/photo/phone. NYM S142.

Pretty Professional Female—40, seeks male professional, 38-45, who loves life. Bio/photo/phone. NYM S143.

NJ, Blond, Green-Eyed Beauty—Slim and sexy, not marriage-minded, 39, divorced, Jewish, very successful business-owner, seeks real man who's an honest, successful professional with good looks, good body and secure personality, age 45-58. Phone/note/photo appreciated. You won't be sorry. NYM E136.

Dichotomy Appreciated—Tall, attractive lady, witty and warm, successful NY executive but mid-west grown, seeks sensitive, compassionate man, 40 plus, for serious, ongoing relationship. Concern about physical fitness, okay; fanatical, don't call. Should feel comfortable at Lutece, but also see beer and ribs at Wylie's as gourmet. On the "I would do it more if I had someone to share it with" list: movies, theater, vacations. Current passport, a plus. Photo, please. NYM E137.

Attractive Jewish Woman—Entrepreneur, health-oriented with "new age bent", seeks emotionally secure, 40ish *Jewish businessman to share dancing and* other of life's joys. NYM E146.

NEW YORK CLASSIFIED

This Belle Has A Different Ring—Highly successful, attractive, Jewish, Southern belle, 28, slim, 5'4", with freckles and cover girl eyes. Loves cultural events, picnics in the park and intimate conversation. Seeks handsome, successful businessman, Jewish, non-smoker, 28-34, 5'9" or taller, who must have a sense of humor, be physically fit and is ready to enjoy life and what it has to offer. If this rings your bell, please send photo/phone and note. NYM E138.

On Our First Date—Let's meet at your favorite restaurant. 48, very successful businessman, good-looking, 5'9", slim, intelligent, sense of humor and sharing. Interested in meeting very pretty lady, 30-40, with similar traits. NYM E139.

Ultra-Warm, Caring, Attractive—Jewish woman, 38, seeking male, 35-49, interested in a sincere and sharing relationship. Should be intelligent, emotionally and financially secure. Enjoys travel, theater, intimate candlight dinners and music. Send letter/photo/phone. NYM K728.

Handsome, Tall, Successful—Challenging man, seeks, 23-34, devoted, gorgeous woman. Job - not important. NYM S144.

Skipper, Young 50's—Seeks woman to be first mate, sailing Sound, Block Island, Fire Island. Note/phone. NYM E140.

For Real—Handsome, sincere, romantic, successful, 6', athletic male, 40 (looks 32); seeks warm, bright, extremely good-looking, non-smoking, slender Jewish female, 28-34, to share laughter, love and life. Letter/Phone - Photo! NYM E141.

Handsome Asian-American Exec, 32—Seeks smart, elegant beauty, 20-30. Photo/phone. POB 3281 NYC 10185.

Adventurous, Exciting World-Traveler—Male, Ivy grad, Jewish, professional, Manhattanite, 27, loves European and exotic travel, theater, foreign films, sailing, camping. Seeks Jewish woman to share romance, joie de vivre. NYM E143.

Yes, Marriage-Minded—Jewish, male, 33, tall, thin, good-looking, warm, fun, urbane, architect seeks attractive, slim, romantic, secure, professional woman. Photo, please. NYM S146.

Exuberant, Attractive Professional—Very youthful mid 40's, divorced, Jewish female - enjoys bridge, tennis, the arts and the finer amenities of life. Seeks comparable male. NYM E144.

Lois Lane Seeks Super Man In NJ—Must be Jewish, 50ish and look great in tights. Will settle for Clark Kent. NYM K730.

Are You A Real Nice Guy?—Attractive, 29, 5'7", Jewish, rehabilitation counselor who's fun, sincere, down-to-earth. I love balloons and clowns and enjoy everything from talking to listening, pizza to lobster, flea markets to Bloomingdale's, walks in the park to theater in the city. Seeking a sincere man, 30-40, who values honesty, friendship, caring and sharing. Note/ phone/photo, appreciated. NYM E148.

Bright, Attractive, Fun-Loving—Warm-hearted woman, seeks unattached, kindred-spirited man, 60's. NYM K734.

Casual, Elegant— Slim blond, 5'7", actress-turned-PR-spokesperson, pretty, green-eyed, fabulous fifty, desires classy, trim, upbeat guy. NYM S101.

Pretty, Shapely, Bright—Refined, Jewish lady in 40's, seeks cultured, ethical, humorous, financially and emotionally secure, professional man under 55, non-smoker. Photo/note/phone. NYM E154.

And She Was—Browsing through the personals. And she stopped to read this ad. And she found a man who was 32, 6', handsome, successful, Christian. And he was fun to be with, had wide ranging interests and was thinking about the future. And she picked out a photo and she wrote. NYM S149.

Special Woman Who Is—Successful/unconventional, sophisticated/childlike, attractive/real. Would like to meet secure, successful, somewhat eccentric man, 38-48. Reply as you wish; photo preferred. NYM H946.

Handsome, Successful Physician—Romantic Jewish male, 38, in search of affectionate, attractive, educated woman, 27-34, who enjoys dining, theater and is seeking a lasting relationship. Photo/ phone. POB 621, Maplewood NJ 07040

Luvable Sexy Romantic Cute—Jewish lawyer, 30, 6', athletic, non-smoker, very normal seeks very pretty, slim, healthy, similar lifetime partner. Reply with photo, please. NYM E014.

Creative Entrepreneur—If you're a successful Wasp man, 39-49, who can appreciate a cute writer, marketing consultant, accomplished horsewoman, meet your match! Bio/photo/phone. NYM E027.

Abashed At Having To Place—Personal ads, single Jewish Man, 37, NYC lawyer, seeks single Jewish woman, 21-39, interested in theater, music, opera, etc. NYM E037.

Woman Of Charm And Character—Very attractive, slim, 5'6", late 40's, divorced Jewish female, educated, successful, varied interests. Seeks man of accomplishment with right chemistry. NYM S064.

Bubbly Brit, Confirmed New Yorker—Who hates exercise, 36, 5'6", pretty, witty, with winning smile, seeks 30-46, bright Jewish man, who can give and take warmth and support for future relationship. NYM E054.

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10", 185, likes exotic autos and P. J. Clarke's. Seeks non-smoking female who is educated, slim and pretty, 28-34 years old. Photo/note/phone number. NYM S075.

Gentleman - 60 Years Young—6'2", 175 lbs, brown hair, blue eyes. Builder-developer-investor, who would like to meet that special lady, 50 to 70 years young-at-heart, who enjoys life and would like to share her dreams and ambitions with me. NYM S079.

Reward: Future Lottery-Winner—Exciting, fit, handsome, sincere, 39, 5'10", blue-eyed exec, many interests, seeks fun-loving woman. Photo. NYM S086.

Marriage-Minded—34, professional, MA, slim, petite, pretty, Jewish, seeks Jewish professional male, 34-45, slim, handsome, warm personality to share a good life. Phone/photo, please. NYM S087.

Tall, International Executive—Compassionate. Seeking mature, vivacious lady for a sharing relationship. POB 63, Glen Rock, NJ 07452.

Successful Professional, 31—Athletic, enjoys NY night life, music and dancing, seeks vivacious female, 25-35, for some "fun in the sun" (and evening too!). Photo/phone/bio. NYM K695.

CT Former Nun, 56—Seeks widower, ability to care, share. Let's enjoy beaches, laughter, quiet times. NYM S088.

Lawyer—Good-looking, 58, looks younger, 5'10", 154 lbs, intelligent, articulate, athletic - looking for committed relationship. If you are sincerely a very good-looking woman, little makeup, 5'3"-5'7", good figure, in your 40's, intelligent, warm, rewarding career - send note/ phone/clear, full, recent photo, a must; no response without. NYM E064.

Widower - Kind, Considerate, 58—Tall, attractive, professional, no children. POB 1891 Murray Hill Station NY 10156.

Vivid, Articulate, Sexy Woman—Outgoing and intelligent, early 30's, holding out for someone to share magnificent obsessions: traveling, music (Benny Goodman, Arthur Rubinstein), reading (P.G. Wodehouse, Conan Doyle), fishing, water skiing, Fawlty Towers, grapes and Saga Blue. Would welcome enchanting and discerning partner for all kinds of dancing. Someone with a sense of humor, a style of his own, who is intrigued by adventure, gets a kick out of accomplishment, and has the wit, means and wisdom to enjoy life, himself, other people and me. Note/photo/ phone. NYM S090.

Share Haagen Dazs And Life Together—With a very handsome, tall and terrific, Jewish, trim, male, 33 - seeking woman with brains, style, humor to equal her beauty and sensitivity. Let's dance through life like Fred and Ginger. Dazzle me with photo. NYM E067.

Drop Me A Line—If you'd like to meet a pretty, funny, bright lady, 28. You are 28-35, handsome, professional. Photo. NYM K699.

41-Year-Old Male—Makes easy change from suit to jeans. Looking for a female, 32-38, for lasting relationship. I'm a financial type who likes everything in the world but opera and camping. I'm 5'7", physically fit, not bad-looking and don't care if you smoke. If you enjoy dry wit and semi-formal dress, please let me hear from you. NYM S093.

Attractive, Female Physician—33, would love to meet a confident, successful man who pursues life with passion, can laugh (even at himself), and appreciates a bright, spontaneous woman. NYM S094.

Gentle, Warm, Black Woman, 27—Attractive, multilingual, loves jazz, baroque; would like friendship with gentleman of character. POB 1440, NYC, 10023.

Aristocratic, Black Entrepreneur—And genius; interested in beautiful, white, Irish-Catholic, female aristocrat. Phone/ photo/ bio. NYM S096.

Widow, Jewish, 60, NYC—Pretty, young for age, well-known painter, wide cultural background, hiker, loves foreign films, serious theater, travel, great humor, energy, love of life, conservationist, civil libertarian. Seeking male counterpart. NYM S100.

Successful, Handsome Male—47, seeks attractive, unencumbered woman, 20's-30's, non-smoker to share the good things in life. Note/photo/phone. NYM S098.

A Good Guy—Gentle, laconic, unpretentious, affectionate, ex-musician turne computer professional, 37, 5'8", youthf good looks, slender, physically-fit, of beat sense of humor, Jewish agnostic, eclectic interests too numerous to mention Wants to start a family with brainy, a tractive, athletically slim, left-leaning woman, 29-34. NYM S097.

Successful, Handsome Business Exec—30, seeks attractive, independent, outgoing woman, 18-25, for fine dining, sailing long rides to beach in Mercedes spor car. Photo, a must for reply. NYM S09

Endless Summer—Can be ours togethe if you respond to a nice, professiona White Plains woman, 32, 5'9", slim an athletic, who seeks a caring, intellectua ly challenging man, 30-40, to love an marry. Photo, appreciated. NYM K701.

Connecticut Class—Very attractive, slender, talented and successful executive c 39, welcomes response from equally discriminating male, bright, handsome an interested in sharing the arts, summe sails, humor, a ski chairlift, maybe more NYM S103.

Handsome MBA, 34—5'11", 150 lbs, with strong aesthetic sense, seeks fit, naturall pretty, non-material woman, 24-34, preferably Jewish, for long-term relationship Note/photo/phone. NYM E069.

Rubenesque, Voluptuous, Loving—Nassau County female, educated, warm, 33 seeks intelligent, gentle professiona male, 38-50, for loving relationship. Let' enjoy theater, arts, travel. NYM K703.

Superficial Man—Seeks superficial woman. Send photo - no note, please. Actually, sincere, loving, very attractive PhD candidate, 26, seeks Jewish/Israeli woman, 21-28, to share friendship, romance and our heritage. Note/photo/phone NYM E071.

Witty, Attractive—Full-figured, Jewish Seeks special man, 35-47. NYM E072.

Super Good-Looking—Feminine, sexy slender, successful, divorcee, 40 Manhattanite, Jewish, non-smoker; seeks handsome, successful, 35-48-year-old, for relationship. Photo. NYM E073.

Special Jewish Male—43, 5'7". Cute, but not perfect, but I try hard. Seeks Jewish female. Photo/phone. NYM E074.

King Arthur Gone—Guinevere seeks Jewish Lancelot, about two score and ten. Object: Camelot. NYM E075.

Own Business/Seek Company—Too busy til now; attractive, creative woman, 35, seeks energetic, accomplished man, 30-40, to share golf, tennis, theater, music. Must be able to laugh out loud in public places. Photo, appreciated. NYM K704.

Male Tax Professional—Handsome, Jewish, 31, 5'10", 170 lbs, avid sports fan who enjoys golf, tennis, movies, board games and quiet romantic evenings seeks bright, attractive female professional, 25-34, with similar interests. Phone. NYM K705.

Honest Open Sensitive—Sales exec, 27, is looking to meet a Long Island woman, 25-30, non-smoker, who could equally enjoy a night on the town or a quiet evening at home. Photo/phone. NYM E080.

Pretty Brunette, 30's—Seeks secure, successful man for relationship. NYM S105.

Gentleman—Businessman, active interests in tennis, boating, music, travel seeking real Lady, 45-55, non-smoker, very pretty, warm, sophisticated, to share the good life. Photo/bio/phone. NYM E076.

The "Amazing" Is Back—LI physician, 40, tall, light and handsome, able to do many things in a single bound, including sports, theater, travelling, dining and dancing. Bestowed with a sense of humor, sensitivity and romantic yearnings. If you are under 30, Jewish, educated, with good looks, grace, charm and elegance, ready for someone who can share your aspirations and provide love and affection, consider a note to the above aspirant. Photo not necessary if you're competent and truthful. NYM K706.

Handsome, Athletic Physician—32, with a sharp mind and strong body. I am spontaneous, honest, wise and multifaceted looking for the same attributes in a woman. Photo/bio. NYM E078.

Exotic, Brunette, Female Capricorn—Lively, 29, professional, enjoys the arts, reading, ethnic dining, seeks serious relationship with sensitive male. NYM E079.

All In One—Beauty, brains and outgoing personality in one, mid 30's, NJ female who seeks aggressive, self-confident, handsome male with good old, traditional values. Bio/photo. NYM E082.

Searching For Wonder Woman—Midtown exec, 39, Jewish, loves travel, music, dancing, comedy clubs, romantic evenings, seeks bright, pretty, professional woman. Phone/photo. NYM S107.

Striking Irish Beauty—Elegant and tasteful. Bright, with plenty of sparkle. Seeking a genuine male who is successful, intelligent, 25-38, with an uncanny sense of humor and great teeth! NYM E083.

What If—No one answers my ad? I doubt a tall, sincere, romantic, ultra-successful male, 30 plus, who enjoys the finer things in life and is down-to-earth doesn't have a pen. This professional, black female, 32, with good looks, taste and interest invites you to reply with note/photo. Race - open. NYM K707.

Retired Gentleman—Educated, secure, seeks educated, slender, retired lady for Florida winters, Manhattan social events. Driving license, a must. NYM E084.

Pretty, Blue-Eyed, Black Hair—Slender, professional and good-humored lady, 50's, wishes to meet a successful, good-natured man, 50's, to enjoy the pleasures of city living and her home in a quiet fishing village. Bio/photo/phone. NYM K708.

Sensitive, Bright, Attractive—Attorney, 38, slim, athletic, more at-home out of the city than in, but appreciates city culture and excitement, is anxious to meet a smart, extraordinary, non-smoking Jewish woman, 25-32, who honestly is very slim, athletic, beautiful, willing to spend more time at the beach or country than in the city, independent enough to add to a special relationship, and unafraid enough of commitment to have one which could eventually lead to marriage and family. Bio/phone/photo, essential. NYM E085.

Nassau Jewish Beauty, 35—Never married, 5'2", slim, dark hair, fair complexion, big blue eyes, wishes to meet attractive, slim man, no ties, under 45, professional for happy relationship. NYM E087

Handsome, Athletic Male, 30—Seeks attractive, self-confident Jewish female. Photo (a must), phone/note. NYM E088.

Successful PhD Psychologist—42, 5'10", 160 lbs, warm, caring, sincere, interests include exercise, nutrition and old movies, non-smoker, Jewish (not religious). Seeks vivacious, sensitive, professionally accomplished woman, open to becoming best friend/lover/wife. NYM E086.

Tall, Thin, Professional LI Wasp—53, seeks non-smoking, trim, educated, athletic gal, 35-45, for warm relationship leading to marriage. Phone/note/photo? NYM S108.

Go For Me—Businessman, 39, Jewish, marriage-minded, good-looking, athletically-built, 5'9". Enjoys music, travel, stimulating conversation, sandy beaches, candlelit dinners. Seeks to share all this with one special lady, 28-37, who is fit, trim and believes that dreams together can come true. Photo/note. NYM E091.

Male Professional—35, 5'6", seeks trim, attractive, friendly lady who likes beach, movies, dining, travel, for fun, romance. Photo/bio. NYM S109.

Warm, Wise, Witty, Wistful Wasp—50's, would share music, theater, films, long walks/talks, closeness with very tall, slim, pretty Manhattan lady. NYM S110.

Extremely Handsome LI MD—28, white single Jewish male, 5'7", seeks an extremely attractive white single Jewish female, professional, early 20's, with an upper middle-upper class background. Bio/photo/phone. NYM S152.

Ground Control—Please send one intelligent, tall, caring man into the orbit of this uncommon, active, attractive, tall Jewish lady, 30. Mission: to explore cultural events, mountains, beaches and each other. Photo. NYM E093.

Spicy, Selective, Fetching and 33—Appreciates the Frick, Vollenweider, Ludlum and Armani. Desires man with savvy, refinement, probity and wonderful body. Photo, please. NYM E094.

Fat, Rich, Glamorous—Secure Wall Street wizard into all of life's finer things. 39-year-old, Manhattanite. Seeks to share the good times with sensitive, compassionate, good-natured, upbeat man who can see past the physical through to the spiritual. Desires male companion to indulge in food, fashion, fun and give me a reason to stop shopping. NYM E095.

If You Are Hesitating—About answering this ad, could you imagine how I felt about writing it? Adorable, energetic, fun-loving, successful, non-smoker, Jewish female, seeks male clone, 28-35. Professional only; photo, a must. NYM S114.

Warm, Witty, Vivacious—Attractive woman, 33, career-minded yet people-oriented, knows herself and can laugh at it all. Seeks man to share city and country pleasures. NYM E096.

First Time Ever—Pretty, sharp Jewish female, 29, looking for a self-assured, successful Jewish male who is looking for me. Note/photo/phone. NYM E097.

Mensch Seeks Menschette—28-40, only the cream should respond. Photo, a plus for this guy of 39, who is in shape, sincere, yes - is even cute. NYM S113.

Adventurous, Romantic Man—Art-oriented, well-established, non-smoking, Jewish, in forties...yearns to hug and share with woman of any background. NYM S115.

Together Lady - Inside And Out—Tall, attractive, 33, bright, affectionate, successful, into sports, music, stocks, wants to team up with unpretentious, Jewish man, 30-45, with good sense of humor. Photo/letter. NYM E098.

Extremely Attractive Female—Successful entrepreneur, 27, blue-eyed blond. A rare blend of brains and beauty. Money and power intrigue me. So I desire to share love and life with an older man who can truly spoil, pamper and appreciate me. Photo/phone/bio. NYM E099.

Nice, Eligible Guy—Seeks woman for mutual adoration. I am 30, 6'2", funny and successful. You are 28 plus, independent, attractive and witty. Photo and note, please. Hurry! NYM E100.

Not For Singles Scene—*Attractive*, 39, professional, French mom - girl 6, seeks gentleman, 40's, similar situation, for life's pleasures. Photo/bio. NYM S118.

Attractive Dark-Eyed Brunette, 47—Seeks highly successful, Christian gentleman to share dinner, dancing and life's pleasures. I'm 5'3", 120 lbs, Greek descent, educated, classy, nice and live in Westchester. Note/photo. NYM E101.

I'm The Sensitive Type—Female/white/divorced, writer/literary agent, seeks sincere, significant other, 35-42. No fatties or phonies need apply. Photo; helps me read your eyes. NYM S119.

Female, 29, Bright, Spunky—Blond, brown eyes, Brooklyn-bred, slim, 5'4", seeks long-term, handsome go-getter under 40. Photo/phone, please. NYM E102.

Won't Marry On The First Date—(unless it would save the relationship). Fun-loving, successful, advertising woman, 35, cute, 5'3", trim, no tattoos or bad habits (okay. . .I smoke), allergic to pinky rings. Would like to meet modern man with traditional values, 35-40, 5'10"ish, who knows how to laugh at himself as well as the world (extra credit if you can juggle or have 50,000 Eastern Airlines bonus miles). Unretouched photo and charming letter, please. NYM E103.

Love Marriage Family-Minded—Haitian lady, RN, 35, loves theater, travel. Seeks serious, growing relationship. No smokers, alcohol or drug users. Race, not important. Photo/phone/note. NYM E155.

I'm Considered A Catch—Slim, good-looking, 40's, self-made man, 5'6", athletic, non-smoker, seeks female counterpart, 30-40. Too good to be true? Photo/phone. NYM S111.

Interesting, Intelligent, Witty—Professional man, 50, 5'8", Jewish, well-traveled, Manhattanite, seeks attractive, intelligent, not-heavy woman, up to 46, for quiet dining, seriousness and silliness, talking and laughing and sharing. Bio/phone/photo, if available. NYM S150.

Dreams Do Come True—Handsome, Jewish male, 37, 5'10", big blue eyes, slim-built, successful, heart of gold, loves dining out, travel, quiet evenings at home; seeks pretty, sexy partner to share life's joys. Non-smoker preferred. Photo, please; will return. NYM E156.

Handsome Jewish Prince—27, seeks Jewish princess, 21-30, to share my kingdom, wisdom, wealth and life with. Please - no court jesters. Photo, optional. POB 1037 Edison NJ 08818.

Oriental Lady Wanted—Attractive, Caucasian MD, 41, 5'11"; youthful, trim, strong, creative, loving, sexy, warm; enjoys music, art, country drives, and many other things; seeks pretty, cheerful, young Asian lady for love and marriage. Photo/note. NYM S151.

Very Bright, Sensitive—Wall St. lawyer, 31, Harvard-educated, handsome, Jewish (flexible); loves playing guitar, dancing, squash, tennis, skiing, dining out. Can't shake the conviction that extremely intelligent, successful, very lovely, slim, sharp-witted but warm-hearted woman is out there, also believing. She may register as an endangered species by sending note/photo to: NYM K735.

Looking For That Special Man—I'm an intelligent, sensitive, attractive, caring, romantic and successful, 30-year-old woman; seeking man, 28-35, with similar characteristics. He should be, as I am, highly-motivated in his work, happy with what he has chosen, and clear about what he wants in life. This must include his strong desire for a solid, lasting relationship. And a belief that friendship, mutual trust, respect and time together are essential. Well-educated, broad array of interests (including the arts) and a love of NYC (as well as the remote corners of the earth) desirable. Ability to speak Swedish of interest. Substantive and personal response requested. NYM E157.

Tall, Cute, Huggable—Bright, stockbroker, 34, lean, fit and interested in sports, jazz and dance, seeks relationship with a vibrant, perceptive, secure, very fit lady, 28-40, with great legs. Photo. NYM K736

Long-Haired Beauty—My number one priority is my man's desire to rush home to what is waiting for him: peace, love, tranquility, passion, the feeling that no one else will ever give him except me. This relationship will develop into permanency. My man is financially-secure; the only thing missing in his life is the security of this relationship which will send him far beyond the stars. NYM S153.

100% Kosher—Successful, handsome exec, 29, who treats women as equals, seeks cover girl/model eg: Lauren Hutton, 25-29, career-oriented and says "yes" to honesty and "no" to games. Laughter, a sweet smile and the love of animals a serious plus. Photo, a must. NYM E158.

Ravishing, Green-eyed Writer—Magazine editor, 34, with city and country ways; great cook, seasoned laughter, loves movies, books, off-season getaways and toast in bed. Seeks funny, warm, handsome, very bright man, 30-45, for a try at - everything? NYM S116.

Seeks Tall Jewess 22-30—Manhattanite, tall, handsome Ivy Leaguer, 33, caring, cheerful, childless, to share Broadway, museums, lobster, dancing, beach, concerts. NYM S166.

ANNOUNCEMENTS

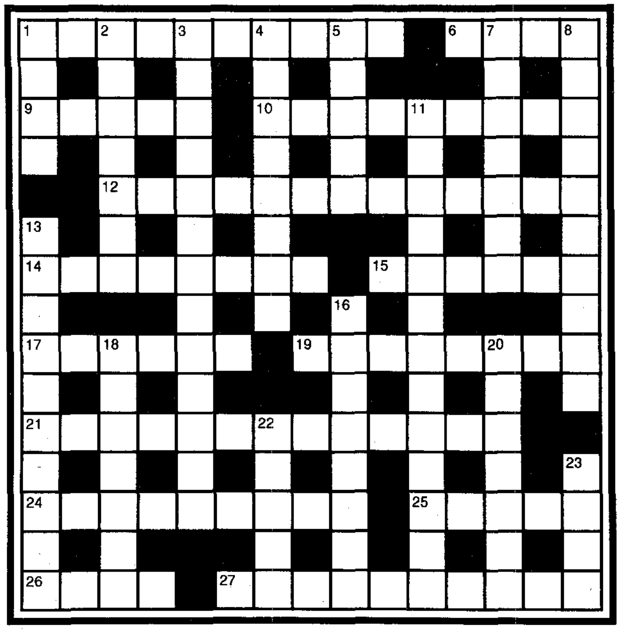
Susan, Ma'am—It's Howard. Where are you? Write, include phone. NYM E030.

Seeking Susan A.—Saw you at the ballet 6/8? Let's dejeuner. NYM E112.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Equally healthy, and a good thing too! (4, 2, 4)
6 Recognise the listener may get a rebuff. (4)
9 Make off-peak calls. (5)
10 Writer forming part of the chain eventually. (9)
12 Girl frightened she's lost a letter—someone with thieving habits around? (5-8)
14 The drink is finished—it's ominous. (8)
15 Seedy painter? (6)
17 A fitting hat for the garden. (6)
19 Presentation company report gets into papers—an embarrassing situation. (8)
21 Had I a pattern I could adapt for togetherness. (4-9)
24 Sand-storm devastated place and all that's in it as far as the eye can see. (9)
25 I'm taking a shot at a butterfly. (5)
26 Call for help love—it's only fair. (2-2)
27 Created a disturbance—but schoolmaster prepared to deal with it, we hear. (6, 4)



DOWN

1 Birds with eyes in front, it's said. (4)
2 Seating manufacturer displays this kind of seal. (7)
3 Lodger has gate damaged in dispute. (2, 11)
4 Prosperous water engineer with work lined up. (4-2-2)
5 Object hidden in the chest I conclude must be clothing. (5)
7 The sort of history that's only to be expected. (7)
8 Those who tend to carry them out aren't politically orientated. (4, 6)
11 No longer a leader in the field of heat conservation? (7, 6)
13 Contraption crossing the bridge. (10)
16 Additional strengthening needed, there being some doubt over the lock. (8)
18 Circle fashionable square and sing drunkenly on these occasions? (7)
20 Country surrounding an American state. (7)
22 Reptile disclosed when a magazine is turned over. (5)
23 Half-witted bird? (4)

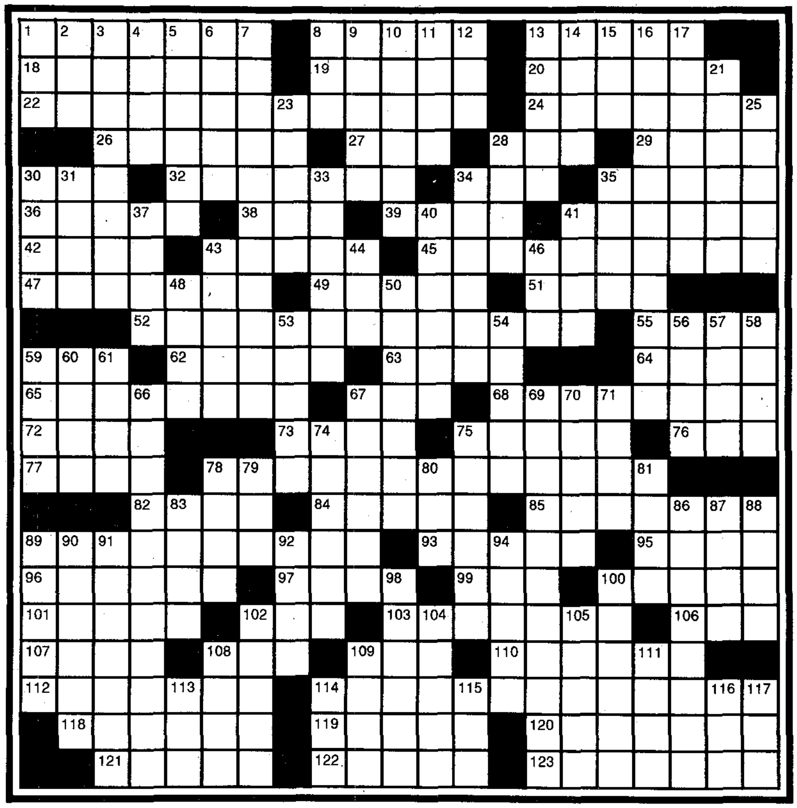
'PUTTING A END TO IT': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Tenon's interlock
8 Produce roe
13 Straighten edges
18 Carpeting buy
19 Violinist Mischa
20 Kind of measure
22 FA
24 Turned inside out
26 Leni-—— Indians
27 Genus
28 Partner of hue
29 Bethlehem visitors
30 Twice CCLI
32 Medical rookie
34 Nursery-schooler
35 Greek physician
36 Aussie soldier
38 Carp's cousin
39 Roald the writer
41 Filleting
42 Champagne bucket
43 Twangy
45 CHA
47 Crusader's foe
49 Signed over
51 One of the Waughs
52 HA
55 Egg innards
59 Also
62 Brave cockneys
63 Envelope abbr.
64 Malefic
65 Mankind
67 Legal right, in the Forum: var.
68 Hearth
72 —— the kill
73 Spill to the cops
75 More calamitous
76 Anonymous John
77 SHA ——
78 LA
82 Zhivago's love
84 Itsy's go-with
85 Cowboy hat
89 BRA
93 Baking potato
95 Whig's opponent
96 —— time (singly)
97 "Did you ever —— lassie?"
99 Santa's helper
100 Racehorse's winning
101 "And —— wrote . . ."
102 Shoulder stuffing
103 Voters' bidding
106 Balderdash
107 Captain's wheel
108 Empty space
109 Browning's Vogler
110 Sergeant's "relax"
112 Little rings of color
114 TA
118 Hemingway
119 Up to the time that
120 Builder
121 Omits
122 Puccini opera
123 Payoffs for deliverance

DOWN

1 Grad. degrees
2 Killer whale
3 Person perceiving actuality
4 Myth
5 Like a pacifist
6 "Desperately Seeking ——"
7 RA
8 Salt: Fr.
9 Without frills
10 Strolled
11 Base on balls
12 Directional letters
13 On the qui vive
14 Roman historian
15 Ending for Byzant or Benedict
16 JA
17 Maria in "West Side Story"
21 Interim ruler
23 City of Yorkshire
25 Lacking brightness
28 Rum mixer
30 Banquet platform
31 Cuzco native
33 Does a double take
34 On —— (punctual)
35 Bulls do it
37 Soviet inland sea
40 Nuclear-bomb tryouts
41 Not hirsute
43 Nerve: prefix
44 Appomattox VIP
46 Recreational vehicle
48 Normandy city
50 From the keg, in pubs
53 "Siddhartha" author
54 Not qualified
56 Colleague of Virgil
57 Resort near Venice
58 Swiss artist
59 Dilute
60 Mrs. Chaplin
61 Yemen's neighbor
66 FRA
67 Rouse to action
69 DA
70 Right-hand page
71 Perry's creator
74 Of closely related parentage
75 Poet laureate, 1668
78 Norse goddess: var.
79 Séance sound
80 "—— live and breathe!"
81 Rebuke to Brutus
83 Against
86 Bay of Naples port
87 Words of approximation
88 Kremlin refusal
89 South African leader
90 Be innate
91 Ruby's family
92 Kin of PDQ
94 Robert and Alan
98 Circuits
100 Showy-bird's mate
102 Former lives
104 Room at the top
105 Tropical fish
108 Sharp breath intake
109 Florence's river
111 Anatomical pouches
113 Aloha gift
114 "None —— the brave . . ."
115 Pier gp.
116 —— Ombo, Nile town
117 Fourth-yr. students



Solutions to last week's puzzles appear on page 102.

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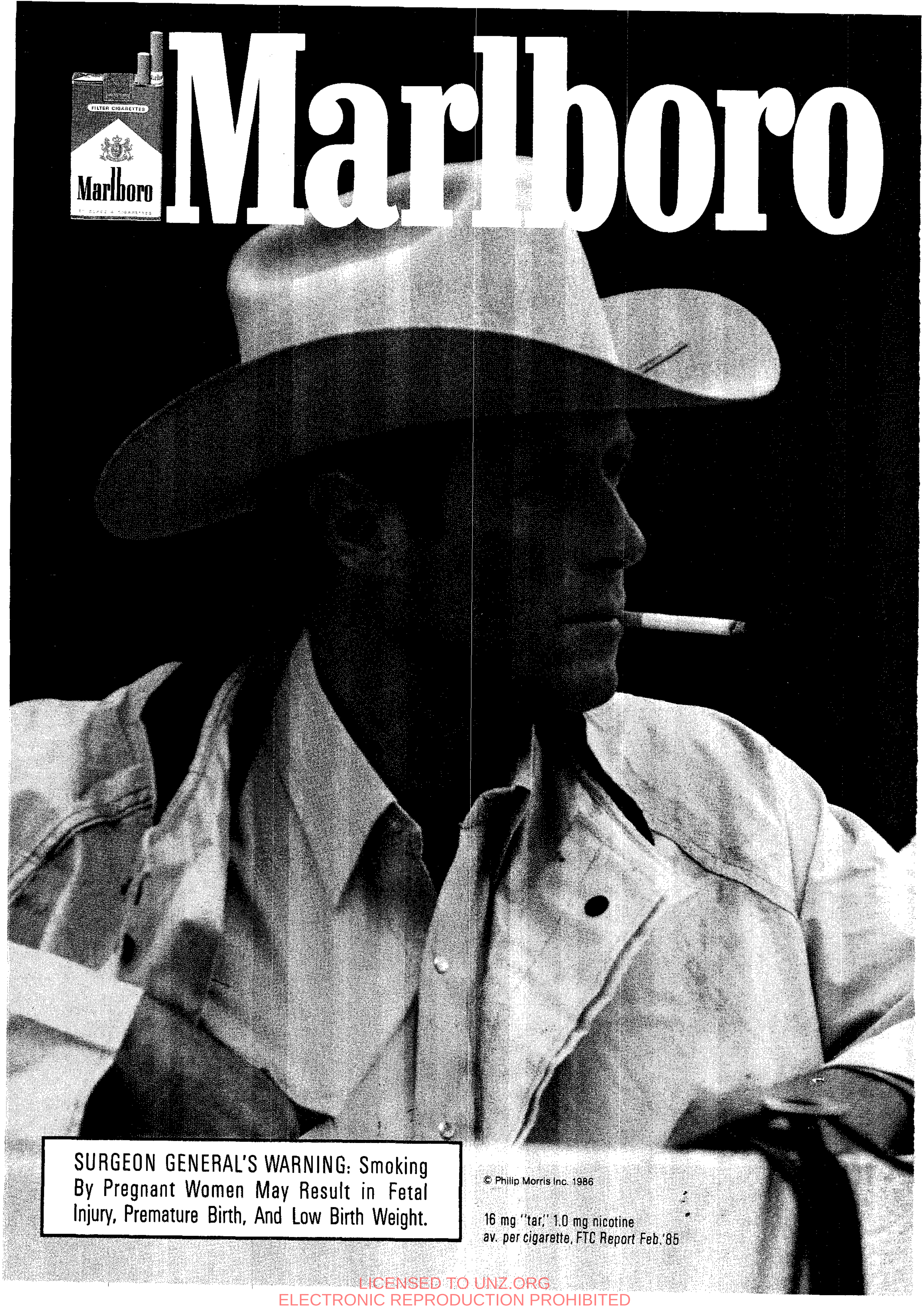
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SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

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16 mg "tar," 1.0 mg nicotine
av. per cigarette, FTC Report Feb.'85